MAXIMUMROCKNROLL

NO. 9 OCTOBER-NOVEMBER '83 $1.00

CRASS

JELLO DEAD KENNEDYS

ATROCITY TREASON

TRIAL P.L.H.

CRUCIFIX

A STATE OF MIND

THE CLITBOYS

SUICIDAL TENDENCIES

DISORDER

MISGUIDED

MULTI-DEATH CORPORATIONS

further travels

THE PROLETARIAT

WHITE CROSS

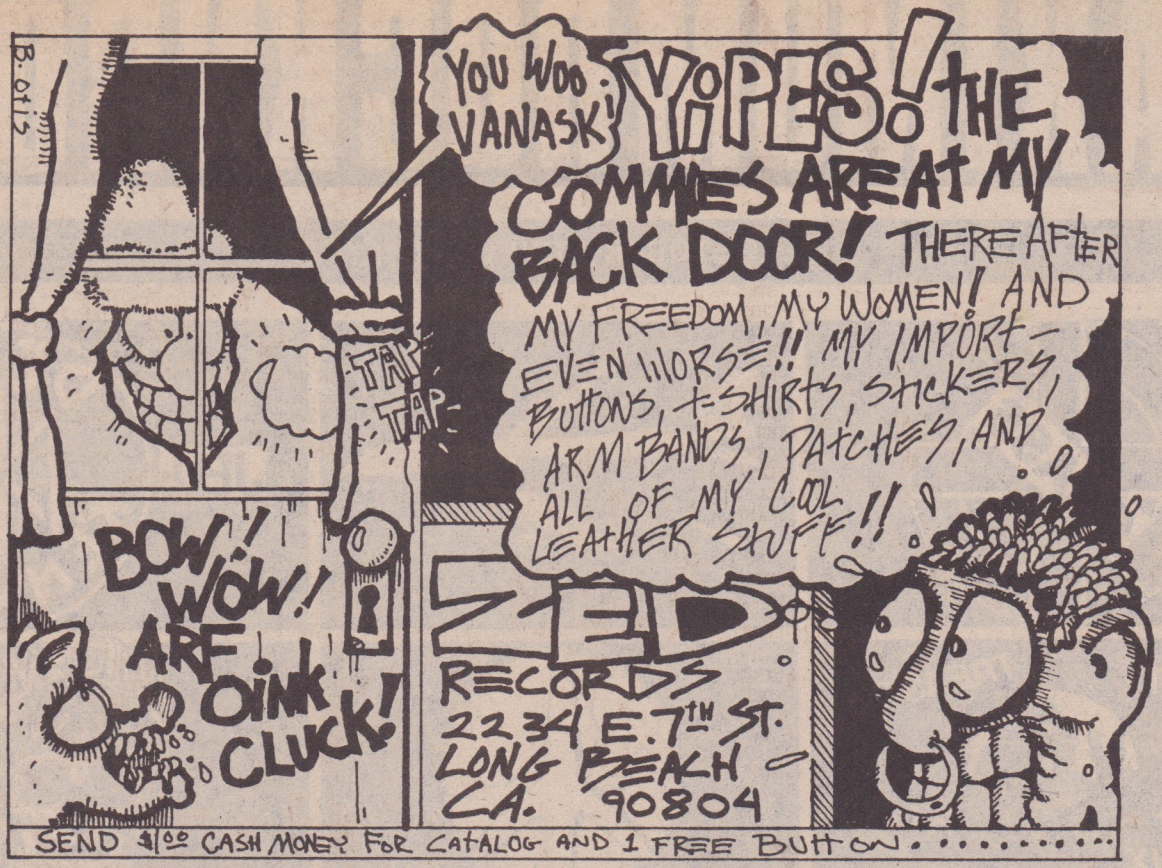
F.U.'S

Sweden

VOLVO

SPAIN

ITALY


B. otis
YOU WOO VANASK!
YIPES! THE COMMIES ARE AT MY BACK DOOR! THEREAFTER MY FREEDOM, MY WOMEN! AND EVEN WORSE!! MY IMPORT-BUTTONS, T-SHIRTS, STICKERS, ARM BANDS, PATCHES, AND ALL OF MY COOL LEATHER STUFF!!
TAP TAP
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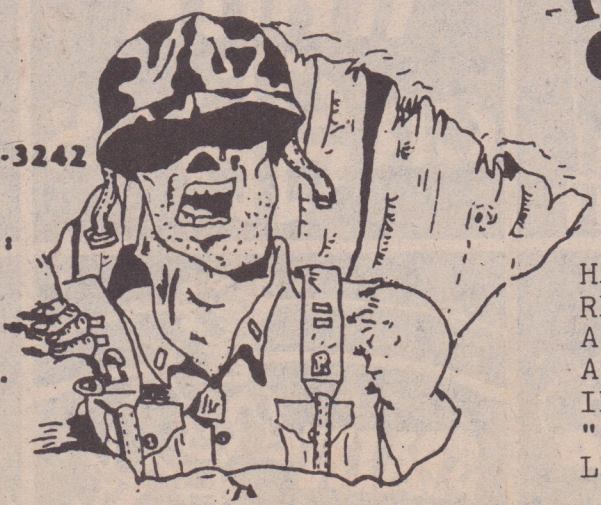

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RADIO TOP 20

For what it's worth, here are the Maximum Rock'n'Roll D.J.'s current Top 20 lists. Please send us your records or tapes (2 copies of vinyl, if possible-one for review, one for radio). Send to MRR/Box 288/ Berkeley CA 94701.

NO PARTICULAR ORDER

Jeff Bale

BAD BRAINS-ROCK FOR LIGHT-LP
BRISTLES-DON'T GIVE UP-EP
CAUSE FOR ALARM-PARASITE-EP
CELIBATE RIFLES-SIDEROXYLON-LP
EXISTENZ-LISTEN-EP
FRESHLY RIOTS-DELIGHTFULLY FRESH-EP
HEADCLEANERS-INFECTION GROWS-EP
HIGH IN MID-60'S VOL 1-LP V/A
HUSKER-DU-METAL CIRCUS-EP
INOCENTES-MISERIA E FOME-EP
MINDBLOWERS-LP V/A
NAKED RAYGUN-BASEMENT SCREAMS-EP
NONCENS-SOCIETY-EP
PROLETARIAT-SOMA HOLIDAY-LP
REALLY FAST SWEDISH COMP-LP V/A
SCREAMING DEAD-NIGHT CREATURES-EP
UPRIGHT CITIZENS-THE FUTURE...-LP
ULTIMO RESORTE-CEMETERIO CALIENTE-EP
VARUKERS-BLOODSUCKERS-LP
VULPESS-ME GUSTA SER UNA ZORRA-45

Jello Biafra

ALL SKAFISH
TRAGIC MULATTO-45/BUTTHOLE SURFERS-EP
BIRTHDAY PARTY-PEEL DEMO/GRONG GRONG-TP
DEPRESSION-LIVE TP/USUAL CRUCIFUCKS
LIME SPIDERS-45/MINUTEMAN-VOODOO SLAVES-45
CELIBATE RIFLES-LP/SCIENTISTS-SWAMPLAND-45
RUDIMENTARY PENI-LP/OTHER CRASS, EXISTENCIL
MAU MAUS-FACTS OF WAR-EP/ANTI-SYSTEM-EP
MDC-EP/DOA-45/AOF-EP/CIA-EP
CIVIL DISSIDENT-TP/MAD FLOWERS-TP
WHITE CROSS/BOMB SQUAD/LEPERS/FRANTIX-EPS
ZOLAR X-LP/WEB-45
ALL RADIO BIRDMAN/NEW RACE, ETC.
CAPITAL PUNISHMENT-EP/REBEL TRUTH-EP
INOCENTES-EP/OHLO SECO-EP/ALL STALIN
UPRIGHT CITIZENS-LP/VIET KONG-TP/RATTUS-EP
KOMMUNITY FK-LP/SAVAGE REPUBLIC-45
MORNINGTON CRESCENT-EP/NONCENS-EP
PRISONERS-LP(UK)/HOODOO GURUS-TURN ON-45
X-ASPERATION-LP/PROGRESSION CULT-EP&TP

Pushead

RUDIMENTARY PENI-DEATH CHURCH-LP
HEADCLEANERS-INFECTION GROWS-EP
HUVUDTVATT/PICNIC BOYS-EP
REALLY FAST SWEDISH COMP-LP V/A
IMPACT UNIT-TP
GENOCIDE-TP (AUSTRALIA)
CAUSE FOR ALARM-CFA-EP
WHITE CROSS-WHAT'S GOING ON?-EP
GONADS-LP V/A
TAMPERE SS-EP
BRISTLES-EP
DER DURSTIGE MANN-THIS IS FRANKFURT-EP
DEPRESSION-TP (AUSTRALIA)
NONCENS-6 LATARS-EP
SQUITS-NOISE AGAINST SILENCE-EP
WHY ARE WE HERE-EP V/A
SPEEDTWINS-IT'S MORE FUN-LP (old)
T.S.T.-NO TEENEGE FUTURE-EP
SKEPTIX-PEACE FORCE-EP
MAU MAUS-DOGS OF WAR-EP

Ruth Schwartz

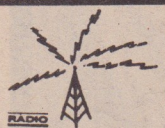
NAKED RAYGUN-BASEMENT SCREAMS-EP
REALLY FAST SWEDISH COMP-LP V/A
REJECTORS/ACCUSED-LP
KRONSTADT UPRISING-UNKNOWN REV-EP
BOLLOX TO THE GONADS-LP V/A
UPRIGHT CITIZENS-THE FUTURE...-LP
CAUSE FOR ALARM-CFA-EP
ANTIDOTE-THOU SHALT NOT KILL-EP
CAPITAL PUNISHMENT-EP
GREVIOUS MUSICAL HARM-TP V/A
HEADCLEANERS-INFECTION GROWS-EP
MARCHING PLAGUE-ROCK'N'ROLL ASSHOLE-EP
VATICAN COMMANDOS-HIT SQUAD FOR GOD-EP
MANIACS-GERMAN TANKS-TP
WHITE CROSS-WHAT'S GOING ON?-EP
NIHILISTICS-NIHILISTICS-LP
VARUKERS-BLOODSUCKERS-LP
HUSKER-DU-METAL CIRCUS-EP
OMEGA TRIBE-NO LOVE LOST-LP
BETTER LIVING-LOST CHILDREN-TP

Steve Spinali

ANGRY RED PLANET-TOO MUCH KNOWLEDGE-EP
CAPITAL PUNISHMENT-EP
D.O.A.-FUCK YOU-45
G.I.-MAKE AN EFFORT-EP
GET OFF MY BACK-LP V/A
GYMSLIPS-ROCKING WITH RENEES-LP
HEADCLEANERS-INFECTION GROWS-EP
KRONSTADT UPRISING-UNKNOWN REV-EP
MARCHING PLAGUE-ROCK'N'ROLL ASSHOLE-EP
MINUTEMEN-BUZZ OR HOWL..-EP
MOB-STEP FORWARD-EP
NIHILISTICS-NIHILISTICS-LP
OMEGA TRIBE-NO LOVE LOST-LP
PREVARICATORS-NO KIDDING-EP
SCREAMING DEAD-NIGHT CREATURES-EP
SUBHUMANS-TIME FLIES-LP
TOY DOLLS-DIG THAT GROOVE-LP
VARUKERS-BLOODSUCKERS-LP
WHY ARE WE HERE-LP V/A
WHITE CROSS-WHAT'S GOING ON?-EP

Tim Yohannan

BANANAMEN-PLAY THE CRAMPS-EP
BETTER LIVING-LOST CHILDREN-TP
C.F.A.-EP/CAPITAL PUNISHMENT-EP
FATAL EXISTENCE-LIFE'S ADVENTURES..-TP
HEADCLEANERS-EP/EXISTENZ-EP
HIGH IN MID-60'S VOL 2-LP V/A
HUSKER-DU-METAL CIRCUS-EP
KRONSTADT UPRISING-UNKNOWN REV-EP
MOB-STEP FORWARD-EP/ PROLETARIAT-LP
NONCENS-EP/BRISTLES-EP
RED TIDE-RUNDOWN-TP
REALLY FAST SWEDISH COMP-LP V/A
SUBHUMANS-TIME FLIES-EP
TOY DOLLS-DIG THAT GROOVE-LP
UNNATURAL SILENCE-TP
ULTRA HARDCORE POWER-LP V/A
VARUKERS-BLOODSUCKERS-LP
WHY ARE WE HERE?-EP V/A
GREVIOUS MUSICAL HARM-TP V/A
LJUBLJANA HARDCORE-TP V/A



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KPFA BERKELEY CA 94.1FM TUES 9PM
KFCF FRESNO CA 88.1FM TUES 9PM
CKLN TORONTO ONT 88.1FM TUES 10PM
CFMU HAMILTON ONT 93.3FM Call Sta.
WRUB BUFFALO NY 640AM SUN 3PM
KFAI MPLS MN 90.3FM SAT 6PM
KHSU ARCATA CA 91.5FM SAT 10PM
WCSB CLEVELAND OH 89.3FM Call Sta
KCMU SEATTLE WA 90.5FM FRI Midn
KUNV LAS VEGAS NV 91.5FM THUR Midn
WMUC COLLEGE PK MD 88.1FM SUN 6PM
KJHK LAWRENCE KS 91FM MON Midn
WUSB STONYBROOK NY 90.1FM WEDS 11PM
KUGS BELLINGHAM WA 89.5FM WEDS 10PM
WMEB ORONO ME 91.9FM FRI 9PM
WUSR COLUMBUS OH 540AM/99.9FM CABLE
WJRH EASTON PA 90.5FM Call Sta
CRSG MONTREAL-Radio Sir George WEDS 8PM
KZUM LINCOLN NE 89.5FM THURS 10PM
CKMS WATERLOO ONT 94.5FM Call Sta
WUNH DURHAM NH 91.3FM SAT 11PM

FLESH COLUMNS

THE FLESH COLUMNS — 4 SONG 7" EP

Hailing from Windsor, Ontario, they are the best new band in the Detroit area. They have a sound reminiscent of Bored Youth (an early Detroit band), But in their own style. Great Vocals! T & G #11 out November 6.

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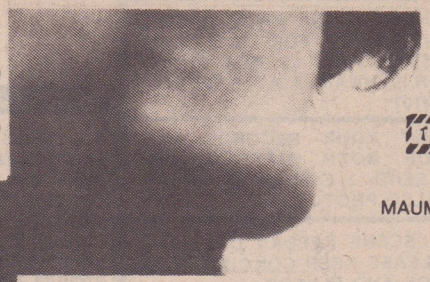

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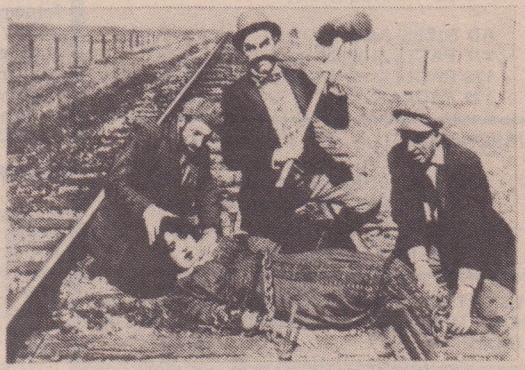
Yes, the album is finally here! The long awaited follow up to their devastatingly great E.P. Negative Approach were one of Detroit's first, and they are definately Detroit's best hardcore band. What more can be said? It's a must! T & G LP #3 out October 31.

NEGATIVE APPROACH



TIED DOWN

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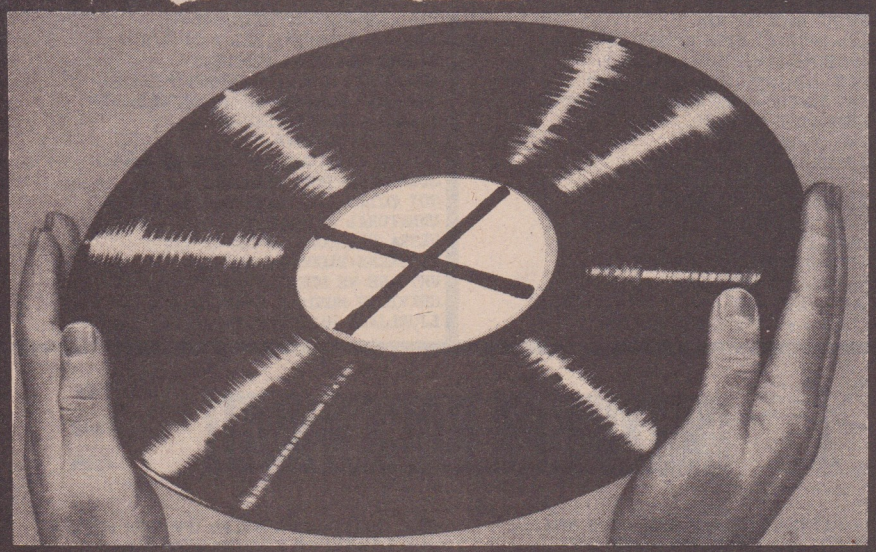

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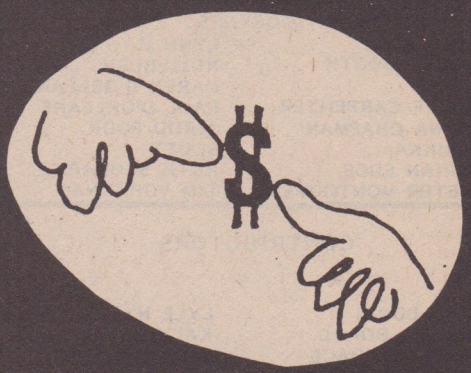

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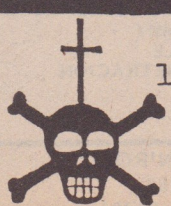

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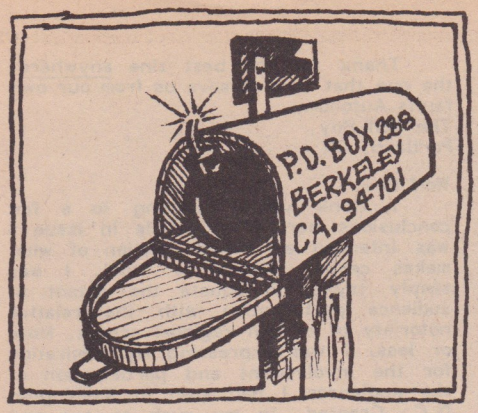


NECROPHILIAC

Dear MRR,

Is it possible that I have misinterpreted the lyrics to the NECROS "Take 'Em Up"? I never once thought that this song was meant as a put down on the handicapped. I never once considered it a "humorous punk song". I think Andy Wendler uses irony to effectively show the uncaring, selfish attitudes people have towards the handicapped. It makes the people who begrudge the disabled "Special Places 2 & 3" look like self-centered insensitive assholes. Doesn't it? Why not ask the NECROS? If the song really is a put down on "cripples", you can tell the NECROS to fuck off for HC and me both (but I just can't believe that's what they meant).

Mike Cretin, New Jersey

P.S. Hey Pus-your artwork alone makes this single worth the money!! Great job, as usual.

REALLY HURT

Dear MRR,

Hopefully this will be the last letter to appear in your mag on this particular subject. I'm writing this in response to Mike Impastato's slag of John Hurt in issue #7.

Now, I read Planet Boy's letter and my sentiment was along the lines of John's. He seemed to me to be a little misguided on some of his ideas about hardcore. Not only this but I'm a friend of John's and ideas about I've seen the loads of mail HURT fanzine has gotten supporting John's statement. So, I think it can be safely be said that Mr. Impastato's opinion is hardly a majority.

Another problem that becomes apparent is--why didn't Mike take it up with John himself instead of using your mag to convey his slanderous views. At least John left himself open to comment/critcism by printing his address which is more than can be said for Mr. Impastato. Thirdly, I know John and he hardly thinks he's "a divine god". And he does not use the words "trendy" and "poseur" lightly. Even more than that, he didn't call Planet Boy a "poseur".

So in closing I'd just like to say to stop throwing around words unless you know what you're talking about.

In hopes that loudmouth twits will keep their ignorance to themselves, Bill Butler

PS. I have yet to see someone pierce their "eyes".

PPS. One thing that I think needs to be cleared up is, contrary to John's letter, West Virginia does have a scene. John moved to D.C. for 3 years and when he came back, he assumed things were as stagnant as when he left. He had no right to say we have no scene. WE DO HAVE A SCENE.

RADIO ACTIVE

Dear MRR,

Discovering that punk is not above being used as a sellable commodity is only a short step from working out that what they can do with a state of mind, they can do with vinyl product...and it all comes down to record labels, to knowing exactly what it is we pay for when we buy records.

The CLASH sold out our attitudes to CBS, the company which makes parts for U.S. cruise missiles...and so every time the CLASH sell a record (radical notwithstanding), we move nearer to a nuclear war--little by little, bit by bit.

And it isn't only the "big" groups who unwittingly pay towards the War Machine; here in Britain the major companies dealing directly in arms--EMI, Decca--have small subsidiary labels which avidly sign eager punk bands; Riot City is a label dominated by punk bands, and is a tiny branch of EMI and its vast corporate interest in warfare. This isn't widely known--but of course we are not told.

Does the same situation exist in the USA? Refusing to buy records on labels dealing in the arms trade (it is possible to find out, if you search in the library) is refusing to play our part in the system's dirty scenario of multi-national arms investment and manufacture.

Say no!

Lots of love, peace, freedom,
Boffo/CHUMBAWAMB@
Southview House
60 Carr Crofts
Leeds, UK

GIRL'S FUN

Dear Gang,

Here's a new(?) song I thought You may wanna check out. I wrote "Not Just Boy's Fun" back in '82 (after all the shit girls like the WRECKS and my sister Jane, editor of Media Massacre, used to get at out-of-town gigs). I feel good, and a bit proud in knowing that there's always been women involved within our little scene. Anyway, I never really had the song finished until I saw the "Annihilate Sex Roles" article in MRR #7. That really opened up a lot of bad feelings, and made me think quite a bit about how much I appreciate the hard work and effort of so many females in our movement! Hell, 7 SECONDS first fans were women. Oh well, thanks, and keep up the good work. Kevin Seconds, Reno

NOT JUST BOY'S FUN

Man, you've gotta problem, who made you fucking king?
A macho pig with nothing in your head,
No girls around you, their place is not at gigs,
Don't need 'em on the dancefloor, 'cos they're weak,
A woman's place, a kitchen, on her back,
It's time to change that attitude and quick!
Show us your phobias, you're scared to see 'em think,
We'll dress 'em up in pretty lace, all nice and colored pink,
You feel so fucking threatened, when they step out in front,
A stupid, passive piece of meat is all you really want,
Not just boy's fun (x4)
There's lots who put out fanzines, and others put on shows,
Yet not allowed to get out on the floor,
Some make the music, well that you can accept,

Cos' maybe live, you'll see some tits and ass,
You fucking moron, your brains have run amuck,

Girls only lot in life is not to fuck!

FUN GIRLS

Hello MRR,

This letter is written as a response to the one Mick Begnal wrote in #8. He made a comment about the lack of humor women seems to have about bands like the MEATMEN. Well, once, twice, three times, maybe even a few dozen times I might think something is funny, but I feel absolutely innundated by such "humorous" portrayals of women. In hardcore I can find a little relief from the constant media bombardment (TV, radio, record covers, printed matter) of images of women as stupid, bondage-loving ax-murder victims, tits and ass. At first maybe it's funny, then it graduates to overkill status (oh, yawn, another rape/murder), but after a while I get angry. What kind of role models are these? Women learn how cheap their lives really are and men learn to reinforce these ideas.

Oh, I don't think most people have any insidious intentions, rather that men and women alike reinforce these stereotypes. Think about what you're promoting. The effects may be more far-reaching than you realize.

I would like to continue this debate with people of either opinion. Best wishes, Nurse (of CONFLICT, U.S.), 3033 E 6th St B-2, Tucson AZ 85716.

MRR,

I'm writing this cause I have a few comments about your sexism questionairre and its responses. I think the questionairre was a good idea, and it brought out a lot of good points/ideas. Unfortunately, I feel that one important and fairly basic point was glossed over, and that is voicing your opinion in public. sure, it's great that people can think "yeah, sexism sucks, we've gotta be more openminded", but just thinking about it isn't going to change anything. I know a lot of guys who claim to be non-sexist and openminded, but put them in a group with a bunch of other guys who've made no non-sexist claims, and you can't tell one from another. as soon as a girl walks past, they all start talking about her body and what they'd like to do with it. Anyone who calls himself non-sexist while behaving like that is either a hypocrite or seriously confused. of course, girls who are aware of/take shit like that aren't helping anything either. My point is this: just admitting that sexism is a problem isn't going to change anything-- you've gotta do something. Boycotting movies, bands, and publications that exploit women (or men for that matter) is fine, but even more necessary and fundamental is voicing your opinions. Good moral values are great, but what good are they if nobody but yourself is aware of them? Speak your mind-if you don't vocally discourage sexism then you're silently encouraging it. Until we start treating people like people instead of judging them by their anatomy, we're going to be stuck with the same fucking problems that the rest of society has, so vocalize your beliefs and work for change yourself. It won't happen any other way. I'd appreciate any comments, thoughts, or ideas prompted by this letter. Thanx-Eric Nordwall, 560 Baker Rd, McKinleyville CA 95521.

Dear MRR,

I just read Tommy Rott's letter in #8. I found it rather ridiculous that a constant distinction between hippie and punk was made. Hippie? Punk? Where are the prerequisites for those labels derived? Of course from the mass media. It sounds like everybody with long hair who listen to folk music are hippies, and all people with mohawks who listen to HC are punks. What it boils down to is that fashion and music

are so important that you get labeled for your preference in those categories for your politics, social theory, and lifestyle. Hippies and punks (at least people who are sincerely into the ideology of the culture) are generally both anti-authoritarian and opposed to government intervention in the individuals life. As to the statement that hippie culture has been accepted in the U.S. for years now, to an extent so has punk. Punk and hippie fashion and music have both been co-opted into straight culture by the media. Why don't we put aside the stupid labels and get together to fight the people who are really preaching to us. Laure A, N.Y.C.

S.O.S.

Dear MRR,

My name is John Shafer, and I'm writing about an incident that occured in early July at the ANTI NOWHERE LEAGUE show at the On Broadway. I was the incident! I was sitting on the top of the stairs after FANG played, and my dad and some huge goon sat down beside me and told me to come with them. When I refused, they physically forced me out onto the street in order to send me home (I had been living away from home for 2½ months). A large crowd of friends and people followed us out, yelling and arguing with my father, until finally he flagged down a cop to drive us to his car. I'd like to thank everyone who followed us out for the support, especially those of you who don't know me. I would like to not thank the On Broadway for letting my father and his 'friend' in for free!

While being driven back to San Jose, I was told I was being sent to Montana to a boarding school to try it out. I tried to get out of the car, but the back door would not open from the inside. Now I live in Thompson Falls, MT. For the past 2 months I've been pondering the question: Where the hell is Thompson Falls, Montana?

I want to make 2 points in this letter. It's a little late for this, but-DISAPPEARENCES AND POLITICAL KIDNAPPINGS HAPPEN IN CALIFORNIA TOO! Parents all run their own little fascist governments, in which they try to do what's best for you. If this involves locking you up until you're 18, that's too bad. They have an army of police and mercenaries at their fingertips and pocket books, not to mention some of the prisons they can send you to. And it's all "for your own good". I got lucky. The school I'm living at is great. The headmaster is a real cool guy, and I agree that this school can help some people, however, I'm not one of them. The headmaster knows this but if he lets me go or sends me home, I will be sent to Provo Canyon in Provo, Utah, where I will be locked up until I "change my ways". At least here I will be allowed to start a band and go to shows (if I can find any).

My second point to talk about is less important. I just want all my friends from the Bay Area to know where I am. If you forgot who I am already, I was the guy with the long french coat, skateboard, bleach blond hair, and make-up all over my eyes. Rachel, Skid, Billy, Jeff, Terry--could you all please write. Everyone from EXECUTIONER, Noddy, Evette, everyone please write. Any bands coming through Montana, I hear there's a punk scene in Missoula, so drop me a line. I'm interested in any kind of free literature, including cataloges, excluding junk mail. I'm also interested in hearing from any punks in Montana and any punks in the same sort of situation.

Love to all Bay Area punx,
John Shafer/ Spring Creek Community/ Rt. 1 Box 29 A / Thompson Falls, MT 59873

RUGGED INDIVIDUALISM

Dear MRR,

I'm a punk that's proud of what he is and I got something to say that's been bugging me for a long time. I enjoy being a punk and I have come to realize one major flaw in our movement--a lack of being yourself. Not enough people speak their own minds and their own feelings, and too many people tend to agree with their friends on whatever the subject is. Politics, religion, etc. If we don't stop to look at both sides of an issue, how will we ever come to a correct decision. If we continue to listen to what everyone else says, and never take our own side, we will amount to nothing.

I think it's good to get politically involved, and understand what today's social and political problems are all about. There's no obvious solution, but at least if you know both sides you can try and think of one. To think before you act is the most important thing in life. Not to mention always keeping a positive mental attitude. Let's try to keep some positive ideas in this negative world of ours. If you have anything positive to say, or just want to send me some flyers, drop me a line. Thanks for listening. Steve Binder/5201 Lincoln Ave #260/Cypress CA 90630.

P.S. The "edge" is an advantage.

JR. G-PUNKS

MRR,

I'm in a rage. Pissed. Just happened to reread issue #5 and found I had missed Vic Bondi's column the first time through.

Christ on a stick--where'd that fascist dickbrain come from?

So he wants to be a cop. Tell me what to do and how to be at a show I pay to see. "...if you're drunk at a show you will get beat up" "I will attack the audience physically if it does not occure" (involvement, like totally).

Oi, Oi, Oink!

If a band doesn't get it's egotistical way, impose maritial law, right?

Well, the bands I know get audience response by writing good lyrics and playing instruments like it's the only shot they'll ever get. They show what involvement is by example, not extortion.

After being told how to live and what to do by cops, schools, parents, and ten million city/county/state/federal laws, here we find dictators in the middle of the scene that formed to fight against those who would control the lives of others for their own gains.

Simply put, Vic Bondi's attitude puts him on the other side in the personal war I have fought for years for individual autonomy. Maybe he can bully or bluff a few thirteen year olds, but I'm no rookie and neither are my friends. If he puts his rhetoric in action he is in for one hell of a fight.

If ever some zit happens to fuck with someone at a show round here, because "he was drunk" or "didn't scream loud enuf" that person will have to carry his brains home in a purse because his skull will be in pieces.

Stupid acts of violence by people trying to impress others is the most common reason pigs show up to close down shows and clubs.

It's my scene, too, and I'll fight for it.

In closing, let me say that anyone who tolerates the screw-ups of Quincy punks trying to prove how tough they are deserve what they will get--nothing. No shows, no clubs. If your scene matters to you, you'll defend it, help it grow, and promote the potential for changes in our favor.

Thanx for the best zine anywhere, the one that tries to save us from our own faults.Autonomy,
The Wolf Boy
Portland, OR

Wolf Boy,

I think you're jumping to a few conclusions here. The article in issue 5 was intended as an observation of what makes certain scenes so "hot". I was simply trying to equate the extent of audience participation with the relative notoriety of certain regional scenes. More or less, I was expressing my admiration for the involvement and participation of the audiences I had seen in Washington D.C. Granted, in my rush to try and formulate some reason for the impressiveness of their scene I made a few rash ovservations--"if you're drunk at a show you will get beat up..."--and my apologies to Washington and you for that. What I should have said is that these scenes have built up a general understanding and common means of expression, a cohesion of response, that is reinforced by their peer group--and for all its cohesion, these scenes have a startling diversity. I was not advocating enforced involvement at shows, but a tacit understanding of what makes some audiences extraordinary.

I agree with you that being "hardass" and "hardcore" is a problem. I find it disconcerting, however, that you advocate using the same methods that they use to solve the problem-- "If ever some zit happens to fuck with someone at a show round here, because 'he was drunk' or 'didn't scream loud enuf' that person will have to carry his brains home in a purse because his skull will be in pieces."

This, by the way, brings up an interisting question, one that we could use some input on: What's the best way to deal with bullshit jock attitudes or self-appointed policemen at shows? Well campers?

Vic

THINKIN' ROOLS

Greetings MRR,

Just wanted to put my two cents in on "thinking rules" idea. The main reason we have such a fucked up mess in the world today is becasue of the fact that so many people don't think things out. Most people have sheep mentality that likes to go along with the path of least resistance. Sometimes a person will not try to do something about a bad situation because they are afraid of what others will think. (Do they really think?) It seems that the punx want to break away from all that shit and maybe be different. But one needs to face the realities of life on this planet: racism, sexism, oppression of the many for the few(rich), petty hatreds, etc, and do something about it. Mind sucking corporate governments (of any country) have it made and will not screw up their own best interests for us or anyone. The only way improvement of life is going to come is through the people and part of the people is us. every time we say "I don't give a fuck" we are doing exactly what those governments want--not rocking the boat. there are pockets of people all over the world fed up with life as shit. I think it is time for individuals to stop and make a stand, regardless of consequences, on the situations that seek to destroy their beliefs. I guess if anything has to rule, then "thinking rules". Also I think the women's poll thing was a great idea. I am all for stuff like that. Let's keep out minds open or they'll be mildew.

Beastingly,
Rick McCann
St. Cloud, Fla.

Hi hi hi max. r&r.

I just want to make a few comments. For all of those who oppose the concept of anarchy and spend a lot of their time putting it down; don't worry, there isn't going to be any revolution. Our government's military is strong enough to restrain any protesters exercising their freedom. And now for all of those who support anarchy and spend much of their time letting others know that they are anarchist; relax. In ten years or so you will have a decent paying job and the thought of giving up your job and $ will scare you and you will call anyone protesting American policies a commie and you will wish for their death. And now my message to anyone who wants to overthrow this government. I like America and I like freedom. Punks always complain that they don't have enough freedom so they want to do away with this government and replace it with another. But let me ask you a few questions. If someone likes this gov't and wants to be ruled by it, isn't it their right to do so? And if you want to overthrow the gov't aren't you denying them of their freedom to choose which gov't they want? You would be denying them of their freedom, and isn't freedom the thing that you consider most sacred? Wouldn't you be a hypocrite if in order to gain your freedom you took someone else's away? Any responses welcome.

Phil Commander
PO Box 61-A rd#3
Newfield, NJ 08344

Dear Phil --

As I remember, the U.S. was supposedly founded by a revolution, during which a substantial percentage of the population (maybe a third) were pro-British rule, and another large percentage were dissatisfied with the British, but weren't necessarily pro-revolution. TY

YOU'RE WELCOME

Dear MRR,

It would be real nice if you would print this note so I could get a chance to thank all the people who gave up floorspace and helped out the STRETCHMARKS on our recent tour of the U.S.A. and Canada. We had a rad, nutso-crazy (Calif. lingo) time, and we'll be back. It's too bad we were only in S.F. for one night, but I hear we had a great time (apparently I said hello to the Chinese food we had for supper). Getting together with hometown boys PERSONALITY CRISIS was great (and it's all their fault!). I'm stuck up north working right now, and would appreciate any letters, fanzines, cassettes, etc., to help me keep my sanity. Thanx-Bill Jackson / Box 1000 / Gillam, Mtba / Canada ROB-OLO

METAL MIKE FINDING FAULT-Y

When Faulty Products went out of business this June, many creditors such as Frontier Records, SST Records (BLACK FLAG), and Bad Trip Records (ANGRY SAMOANS) were left in the lurch for some large sums of money-- large enough to warrant hiring a lawyer for purposes of a class action lawsuit on behalf of all of Faulty's creditors.

In order for any band or label to participate in this legal action, all that is required is a sum equal to 5% of your unpaid invoices (as contribution towards legal fees). If you were owed $200, say, figure on a $10 contribution plus sending copies of your outstanding invoices.

To participate in this act of vengeance, or for further information, write or call Gary Stewart at Rhino Records, 1201 Olympic Blvd., Santa Monica, CA 90404 (213)479-1077 evenings only), or if more convenient, write me, Metal Mike, at this address:Mike Saunders, 25455 Whitman St. #1, Hayward CA 94544, or call (415)582-7093 evenings.

SKATE SNOTTY OR GO NAZI

To MRR,

I just wanted to tell you that I have had the opportunity to check out 3 different HC scenes this summer, and was amazed to find that they really don't differ that much at all. They were:East Coast (N.Y.C.), West Coast (S.F.), and Midwest (Madison).

It is said that the East and West Coast scenes clash tremendously in ideas. Sure, different types of people clash in one way or another, but let's just generalize in this case. East Coast punks are supposedly snotty and more preachy about their scene, and stick in one big group. The West Coast is supposedly free for all, and swarming with nazi punks, and as far as either coast is concerned, Madison (huh?), oh yeah, that's the guy in the Odd Couple.

Now I acknowledged a general unity in all scenes. 50% ride skateboards or wear boots, some are snotty, some are nazi punks, etc. There's really no difference except setting. Of course people are biased because that's where they live, and their scene is the only one that's happening.

Strength through unity. Well, where is it if people can't even open up and accept others wherever they are? Basically, we're all fighting for and against the same things. All you who say "punk's not dead", well without all our strength it will die because of people's segregated biases. Individually, it's not dying, but it's weakening as a whole. So take a minute to think, and before you come to a conclusion, find out what it is about before securing your opinion.

thanx once, Nicole Colbert, Madison

FUCKUP FALLOUT

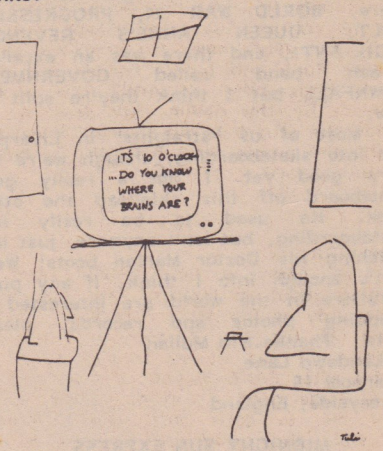
MRR,

Hello! This is Ron from INSANITY DEFENSE and SATAN'S CHEERLEADERS. I'm writing in response to the interview with Bob Noxious in issue #8. I'm confused. Noxious explains that people were wrong for thinking that "White Boy" is a racist song. when Tim confronts Bob about his "Supreme White Power" t-shirt, Bob denies agreeing with that sentiment, and says that he wore it because he "liked the way the swastika looked...". Then Bob goes on to say "...I don't think we even played "White Boy" that night." Now the way I see it, Bob just admitted that "White Boy" is a racist song.

Noxious also refuses to take personal responsibility for the violence that surrounds him, dismissing it as "karma, I guess. Or something, I don't know. It happens to the best of us." I don't know Bob, but I personally believe that you have a certain amount of control over your personal life, and violent situations between people are usually provoked by someone.

One more thing that pissed me off was when Noxious began rationalizing racism by stating "Well, racism is already there. We didn't start it." Fine. Maybe you didn't start it, but you're not helping the situation by adding to it!

All I really have to say is that if the punk scene takes the same path that Mr. Noxious is taking, it will surely die a sad, but well deserved death. I would really appreciate any feedback, comments, ideas, or anything that anyone has to contribute. Remember, the pen and the paper are two of the many things that can keep our scene strong. My address is:Ron Phillips, 1 Dalton Lane, E. Northport NY 11731. Thanks.



IT'S ME ACCENT

Dear MRR,

I am a 22 year old New Zealand girl living in England. I have lived here for about 8 months. I have only just recently started hearing American hardcore thrash. I think it is brilliant. Through my friends Granny and Middie, etc. I have heard loads of bands, and they have made me tapes, and lent me MRR. I think it is an excellent fanzine, interesting reading. My favourite bands at the moment are: DOUBLE O, MDC, URBAN WASTE, 7 SECONDS, ARTICLES OF FAITH, the BASTARDS, ANTI CIMEX, DISCHARGE, DISORDER, and ANTI-SECT. I would really like to write to some American punks, male or female, or any nationality! I am a "straight edge", I was like that for about 2 years before I even heard about "straight edge" and I didn't know any punx at all who were straight! I was the only one! But now I know quite a few. Granny and all them are, there's about 8 of us in Liverpool that are. So's Dig, I met him last week, about 5 of us stayed with him at his place in Nottingham for 8 days. He's a really great bloke! I met Kalv too, but we didn't see him much, he lived miles away. In Liverpool, all us punks get hassled by little kids, or 'scallies", that's what we call rednecks. They're always saying "Look at the state of them" or call you horrible names or beat you up(not very often). In Nottingham no one said a word to us when we were there! Of Leeds, they don't bother there either. It's really bad for gigs in Liverpool. Only about 2 bands have bothered playing here in the last 6 months, FLUX OF PINK INDIANS and the ENEMY.

I really like taking photos of bands, and I would love to swap photos of English bands for American or any punk bands anywhere in the world. I would also like to swap records or tapes with other punx who want to. I saw DISORDER and AMEBIX and POTENTIAL THREAT, ANTI-SYSTEM, and a band called COBRA from Italy the other night. There was 2 gigs, one in Leeds, and one in Nottingham. Dig put on the one in Nottingham. I really enjoyed the gigs, and talking to the Italian punx. It's great to see punk is so universal. Over here in Engalnd I get a bit of hassle sometimes, because of my accent. Sometimes in a shop, people start laughing, but it could be they're laughing at the way I look, not the way I talk! Even other punks make fun of the way I talk sometimes. I'm not bothered, if they think that I'm not the same as them, (human in other words) it's

not worth even trying to communicate with them, is it? I used to live in Sydney, Australia; there's a punk scene over there, but a lot of the punx are heavily into drugs, heroin, etc. speed, and all the rest. It's terrible seeing them ruin themselves. There's a few good bands over there, WORLD WAR 24, PROGRESSION CULT, QUEEN ANNE'S REVENGE, VIGIL-ANTI, and there was an excellent thrash band called GOVERNMENT DOWNFALL but I think they're split up now.

Most of us "straights" in Liverpool are into skateboarding, though we're not very good yet. I got a really good skateboard off this skinhead the other week. He used to be really into skateboarding, but isn't anymore, just into polishing his Doctor Marten boots! Well, that's enough info I think, if any punx anywhere in the world are interested in swapping photos and records, please write. Thanks.Kim Mullan
53 Landown Lane
Liverpool 15
Merseyside, England

MIDNIGHT SUN EXPRESS

Dear MRR,

Please send me the next 6 issues. I've ordered them now because they are putting me away in jail in October! The reason for that is: I refused to go into the army! Please send correspondence to my home address. Thanks, Risto Eronen/ Koivunaki/ 58920 Kolkontaipale/ Finland.

NO KID STUFF

MRR,

Allow me to let your readers look at being "punk" through the eyes of a 12 year old. I've always had this angry feeling towards the government, and the way society works, ever since I was old enough to understand it. You're probably thinking "what the hell can a 12 year old know about the world". the answer is "one hell of a lot, but never enough", as is the case with everyone.

Unfortunately, I never had the chance to really live through '77-'79, which all my friends (who are older) reminisce about. I feel left out of clubs, memories, and just generally lonely. Though I'm not really, someone once said "You can be lonely even in a large crowd. It's really hard to be me when I really don't even know myself. I mean, I never went through my giggling, pre-pubescent stage--I skipped from being a baby right to having one. But ever since I came upon the punk scene (2 years ago), I really began my search to find me (whoever), since I can experiment with different aspects of my personality without raised eyebrows and frowns.

But going to school is a different matter; school being literal hell. Not so much the learning part, but the people. Have you ever tried to convince an illiterate Southerner (my principal) that the name "DEAD KENNEDYS" was not meant to offend anyone (but illiterate Southerners) ha ha! Or to convince mindless blobs of flesh that I didn't stick my finger in a socket and my boyfriend does not have mange or cancer. Also, I live in Alabama, where anarchy is "alive, but deathly ill". No straight ever takes the time to find out why punks are mad, why we are rebellious, why we slam, and generally why we are the way we are. And to have any fun you have to be 19 and rich (here at least). Most of the people I can relate to are 10 years older than me, causing conflicts between me and my parents, whom I love very much. Again, the age conflict is a big problem everywhere. If it could be solved, me and a few thousand others would be grateful. I can't think of an ending for this letter, cuz there is none, unless the world's problems could be solved.

Please write: Heather Hanson, 427 Hillwood Dr., Birmingham AL 35209.

MRR gang,

Here's $6 to renew my subscription. I thought your issue #8 was the best yet. The Ian-Dave-Vic rap was the finest thing you've printed. I don't always agree with your views, but I think it's good that you're willing to stick your necks out. At least a few of us still think-right?

Brad Burnell, Rockford, IL

ROUGH TRADE

October 1, 1983

Rough Trade, Inc. has been forced to close down the mail order department. Regardless of the support you have given us, we are no longer able to operate mail order at a financially viable level.

We're sorry that those of you who have no other way to get these records are losing this service. We have a wholesale department, so we suggest that you help your local stores to stock the music you want. The address is: Rough Trade Wholesale/ 326 Sixth St./ San Francisco, CA 94103/ (415)621-4307. We also have a reatail store at the above address that we hope you'll visit if you ever come to San Francisco.

Those of you with credit outstanding have the option of using it within 60 days (end of November '83) or applying for a cash refund.

I've enjoyed working here the last few years, and I feel that I've made a lot of friends across the country.

for Rough Trade, Inc.

I DON'T WANT TO BE WATCHED

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COLUMNS opinions expressed are those of the columnists

You and Glenda Razorhead walk down the street on the way to the DK's show. A pink- haired punkette passes, flashing her nose ring at you. "Hey, look at that girl!" you say. "Not girl", says Glenda, "woman". You feel like punching her in the mouth. During the past 25 years, perfectly normal, nice everyday words have suddenly become dirty. Once- fine words like negro, oriental, homosexual, and girl have become overnight curses. They have been replaced in "good" English by the horrible: Black, Asian, Gay, and worst of all: woman. Lately I've heard that even Eskimo is now a bad word. You're supposed to say "Inuwae". I can just see hundreds of kids asking their moms to buy them an Inuwae Pie.

There are a few who have resisted, and those few are generally shunned by the (liberal) masses. I was pleased to learn that Leslie Singer, formerly of the band PSYCHODRAMA has started a new, all-female band called GIRLS WHO HATE WOMEN. Otherwise, this came about because a few people decided that they didn't like one word and wanted to call something, something else. They told other people that if they used the "bad" word, they would be "bad" people. The masses, like the sheep they are, went along for the usual reasons of stupidity and intimidation.

What's this got to do with the price of punk rock in China? I'll get to it. First, follow me to the library of a pipe-smoking, pot- bellied sociologoy professor. He's writing about "The Social Conditioning Of Rock And Roll Culture". We'll look over his shoulder and see how long we can take it before throwing up:"Rock and roll was born in the United States", he writes. "It's mother tongue is English. When this music came to other countries, people began to directly imitate what they heard. This included the English texts of the songs. Later, when they began writing original material in this style, they continued to write English lyrics."

A German Rock and Roller who I interviewed, said, "You have to sing in English. German just isn't a language you can sing." Also, since America and England were the big markets-- and since English is the most common second language in the world--if these groups wanted to become internationally famous, they couldn't very well sing in Flemish. Internationally, non-English songs rarely became hits. This reinforced the idea that if you want to "make it big", you'd better do it in English. One wonders how far ABBA would have gotten if they sang only in Swedish. Because of this, there developed a kind of language dictatorship. English became "right" and any other language was "wrong".

Okay, this is getting boring. I think you get the point. we now leave our professor, refilling his pipe, thinking about that new girl in his class who said she'd do anything to get an A. Before we change scenes again, let's connect the first two. This "language dictatorship" that Professor Glockenspiel had written about, was hust the same kind of thing as the "word dictatorship" I wrote about at the beginning of this column. (Remember? Negro becomes Black, etc.) In both cases, the stupid blind sheep follow along behind.

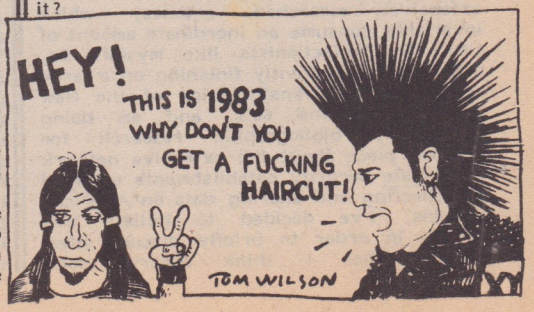
So, shall we step stealthily into our scene shift? Back in time we go, about 8 years to New York and then California for the first rumblings of punk rock. (Not to England, where they were clever theives, but never had a fresh idea in their lives--but that's a topic for another column). At the Mercer Arts Center ('74, '75 RAMONES, N.Y. DOLLS) and the Whiskey a Go Go ('77 GERMS), bands appeared whose main objective was to have a good time and maybe cause a little trouble while doing it. If you had enough guts, you could do anything on stage, call it punk rock, and get away with it. Nobody wanted to be a superstar. At the Mercer Arts Center, before it physically collapsed from grunginess, the RAMONES always ended up playing to half the audience they started with--who cared? It took the British to fuck it up and turn out "punk superstars". Of course, that is as faithful to the idea of "punk" as Ted Kennedy is faithful to the idea of "safe driver".

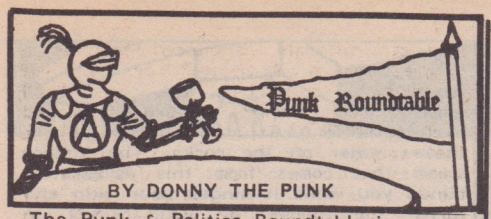
As punk, especially hardcore, music spread throughout the world, those singing it just didn't care about making it internationally. They had something to say, and wanted to say it in a way their audience would understand. To do this, they began writing and singing in their own language. Since every language has its own rhythm and sounds, every country developed its own style of hardcore. BOOM! To Finland 1983, where I'm writing this column right now. It is a perfect example of how language and culture helps to make the music what it is. (If you're getting seasick from all this scene shifting, then puke, wimp!) Finnish is weird. It's not really like any other language except Estonian. (Where?) The accent is always on the first syllable of each word. This makes it sound like people are talking with a machine gun. Finland is even weirder. There are only 4½ million people in a country no bigger than New England. There are 60,000 lakes in Finland and probably four times that many drunks. Every restaurant, bar, or club has a bouncer that would make Bill Graham green with envy. A black leather jacket is almost always a guaranteed boot in the butt. Laws here, especially drinking laws, are incredibly strict. Strict drinking laws always mean that there'll be lots of drunks. They make it more tempting, and since it's too much effort to drink socially, the only reason people drink is to get drunk. Finland doesn't have the economic problems of England or the political problems of the U.S. They may feel some tension, living on the Russian border, but they seem to be pretty confident that the Ruskies will keep to their own side. Sexually, the Finns seem to be rather secure and not particalurly concerned with dimensions of penis or breast. There is, however, a strong streak of sado-masochism in the people here. It comes out most prominently in the famous Finnish sauna. When you are invited into a traditional Finnish household, it's considered friendly to join the hosts in a sauna. Everyone strips and sits together in a small room heated to half a degree below the boiling point. The room is heated either by a wood or electric stove. On top of this stove are placed large stones, which soon glow with the urge to turn to lava. While you're sitting on smoldering wooden benches, someone throws water on the rocks. The instant steam that comes from this immediately blinds you while it singes your skin and turns the inside of your lungs to sandpaper. After that, you beat each other with branches and when it gets too hot, run outside, still naked, for a roll in the snow. "It's healthy", they say, "and fun".

It was only about 25 years ago that the Finns made the big move from the countryside to city. By the thousands, young Finns said, "so long folks", and moved to the city. Often they never saw their parents again. Except for Helsinki, Tampere, Turku, and some tiny dots on the map that they try to call cities, Finland is one big forest. In winter, the sun never rises, and people kill themselves like there is no tomorrow. (Oh yeah, the Finnish language has no future tense--how's that for built-in punk potential!) Finland is a country isolated by geography, history, and language. The main reason people go to the looney- bin is lonliness. These tensions, mixed with the structure of the language itself, make Finnish punk the fastest and, at times, the angriest in Europe. The anger comes not from politics or economics (although, I hate to say, I have seen Ronnie's face on the cover of some of their records), but as a cry against this kind of lonliness and feeling of being trapped.

Okay, that's it for Finland. Now let's buzz around the world listening to other groups that sing in their own language. (Unfortunately, most have not quite beat the language monopoly-- the band names are almost always in English). DEADLOCK was Poland's first punk group, formed in 1977. Poland also has a great non- punk group called ANDY WARHOL'S INTERVIEW. It is only a drummer and a bass player, but on stage they have an extra guitar, keyboards, and a vocal microphone. Members of the audience come up and play and sing whatever they want. 'ABWAERTS in Germany have taken music from the Turkish foreign workers and turned it into punk. Then there's the SHITLICKERS in Sweden and ZERO POINT in Denmark. Denmark also has a band that turns the tables on the usual. They sing in English, but give themselves and their LPs Danish names. Their name is SORT SOL. You've read about the Italian and Brazilian bands in scene reports. I've been hearing about new native-language bands from Norway, Iceland (including PURRKUR PILLNIKK produced by the FALL), the Basque region of Spain, France, and Brittany.

In Asia, there is STALIN from Japan and probably lots of bands no one knows about in Hong Kong, Thailand, and the Phillipines. None of these guys worry about making it big in America or England. They just say what they want to, in the best way they know how. If you're one of the many who've only been listening to English-lyric music, get ahold of this stuff. Give it a listen. You will undrstand the feel of the music. You already know it. No, you won't understand the words, but that hasn't stopped you 'til now, has it?





BY DONNY THE PUNK

The Punk & Politics Roundtable is an on-going written dialog about the punk scene and its politics (in the wide sense of the word). Everyone involved with the scene with something to say is invited to participate. All you have to do is write out your views (opinions, observations, criticisms, ideas, etc.) and send them to me. Participants will receive (providing they give an address) a full copy of the reports which contain the material sent in. Each report will contain quoted (or occassionally summarized) views of the participants. It is on-going because the participants are encouraged to react to each other's writings, raise new issues, revise their own opinions if they feel persuaded to do so, and new people are entering the dialog all the time.

The Roundtable is not intended to promote any particular party line; its purpose is to facilitate communication and awareness of what is going on with the punk scene and what punk means to the various people involved in it.

For the record, I am neither a communist nor a government agent; in fact, I'm a Federal prisoner and have also been arrested by "communist" East German police. I've been involved with punk since 1977 and was on the staff of PUNK magazine before I got locked up. It has not been easy co-ordinating this project from behind bars, but it has been rewarding, and makes me proud of my jailhouse nickname.

This zine was sent a full copy of the first report, which is quite lengthy. Whether it is printed in full, or excerpted, is of course up to the zine, and they should tell you which.

I hope you find the ideas expressed in this report, as diverse as they are, as perceptive, intelligent, insightful, and stimulating as I did. I also hope they move you to add your own two cents worth!

"Donny the Punk"

Way back in MRR issue #1, Donny the Punk (Punk On Ice) submitted a lengthy questionairre, which some of you bothered to respond to. Since then, Donny has been enlarging his mailing list, and has been involving more and more punks in discussions of various topics. From time to time we will present one or another of his questions, or perhaps excerpts from the ongoing Roundtable Reports. Those wishing to participate should write directly to Donny (c/o Perrin Shafter, 1010 25th St NW, Washington, DC 20030). Also, only participants will be able to receive the completed two reports (please include a U.S. Postal money order for $1.25, to cover his costs). And, if original participants do not send in feedback, they will be dropped from his mailing list as of Report #3.

Here's Donny's first question:

1)HOW IMPORTANT ARE LYRICAL STATEMENTS OR QUESTIONS TO (A) THE PUNK BANDS? (B) THE PUNK AUDIENCE? HOW MANY OF THE BANDS PRINT THEIR LYRICS? IS THE DIFFERENCE BETWEEN PUNK LYRICS AND COMMERCIAL SCHMALTZ LYRICS ONE OF THE FACTORS THAT ATTRACTS PEOPLE TO PUNK? IF LYRICS ARE NOT IMPORTANT, HOW THEN ARE PUNK ATTITUDES FORMED OR SPREAD THROUGH THE SUBCULTURE?

ANN RAGSDALE: It appears that lyrics are becoming increasingly important to the bands, and rightfully so. The 50% of the bands that have the courtesy to print their lyrics have my everlasting gratitude, because to me the lyrics are one of the most essential parts of punk music and the movement. Punk is political, and the lyrics are the words to the entire movement--very omportant stuff to those who appreciate it.

M. ZONA: It's the most important part. It wouldn't be political if it weren't for the lyrics. No, the first thing that attracts them is the music. if you don't like the music, you're not going to like the song.

TIFFANY HOWARD: One function of literature is to present another view of the world (the author's). Punk has begun to carry this over into music.

MARIANNE BABBIT: The audience must find lyrical statements important, or why are they supporting these people?? I feel that at a live show the lyrics are less important than just being there. Lyrics (are) included; frequently, not enough...Lyrics thus become a way to hear other punx views on demanding themes. And perhaps people you will never meet. AND, they had enough nerve, guts, or smarts to verbally vomit all over you. Not enough publication of lyrics...only when you buy their production. How about these bands printing lyrics to pass out at shows, for those who can see straight enough...

DAMON NORKO: Lyrics matter greatly to all serious punk bands. what I think of when I say lyrics is the fired-up depiction of life in real terms, coupled with an expression of personal freedom (desire for it) that leaves no doubt about the strength of commitment of the lyricist...I would say that lyrics are the main ingredient of punk, and the energy of the music "cooks" it all together (other ingredients:dancing, togetherness, plain fun). Without the energy, the lyrics go stale..the music blares for no reason, like leaving your oven on with nothing in it.

Lyrics attract me to punk, that I can say for sure. Many punks don't know good words from a hole in the wall, but that's okay if their heart is in the right place. Many hearts aren't, of course. I love the music of punk, too--because it fits the attitude of the words. All of it is great! One last point:Nazi-punk bands sometimes have neat sounding songs, too. And I don't like their lyrics. I don't really know where to place them--except to state that they're wrong.

G.I. JOE: I think the lyrical content...is of the utmost importance, especially after ten years of meaningless...lyrics. I don't think enough bands print lyrics.

MIKE POP: Lyrics are important, but they all-too-often fall into the same "fuck this/fuck that" category. I look for songs that can offer (a) a suggestion (b) a glimmer of hope (c) a sense of humor.

NURSE KAREN: Lyrics are critical to punk rock. One of the biggest criticisms punks (and I) have about mainstream rock is lyrics. For example, I don't take drugs and I am a woman. How can I relate to all those millions of songs about getting high? How can I relate to those millions of "my man beat the shit out of me but I still want him to fuck me" or the "I love to beat up my girlfriend and fuck her" songs. I saw (in punk) disgust, satire, angst that I could understand.

I see more lyrics in fanzines, lyrics passed out at shows, and lyric sheets in records than ever before, and boy, if they're going to be staring up at you from a paper, they'd damn well better be saying something!

JEFF BALE

This is the first installment of a new column which will henceforth serve as my vehicle for expressing ideas and raising issues unrelated to MRR's record review policy. (Note that I've appropriated and slightly modified the title formerly used for the introduction to the review section). For some time, I've felt frustrated because I've wanted to comment on a variety of subjects without having to write massive, extensively-researched articles, which invariably consume an inordinate amount of time for perfectionists like myself. So, although I'm currently finishing up a large essay on the transformation of the New Left during the 60's, and am doing preliminary bibliographic research for another piece about the extensive network of private security establishments engaged in collecting and sharing data on American citizens, I've decided to initiate this column in order to briefly discuss other matters that I think deserve some attention. I hope you find it of interest.

In this issue's column, I want to touch upon the subject of anti-Communism in America. This topic has some relevance in the punk context, if only because some punks consider themselves Communists, while others have made strong anti-Communist statements via song lyrics and fanzine articles. But instead of dealing with the specifics of anti-Communism inside the punk scene, I'm going to try to elucidate its main currents in American society as a whole, an approach which I feel will better illustrate the phenomenon. I trust that our readers will be able to discern some obvious parallels within the punk community.

Before I begin, however, I want to emphasize that I am not a Communist. I consider most contemporary Communist states to be repressive, and I vehemently oppose highly centralized bureaucratic "elites" which claim to make decisions in the name of "the People," then crush all popular dissent. I am on the left side of the political spectrum in the sense that I view monopoly capitalism as an exploitative system, but I support the establishment of decentralized, non-authoritarian structures that permit popular participation in political decision-making. My political views incorporate elements of classical anarchist thought, along with aspects of the early New Left's humanistic critique of modern Western society. As a result, I would consider myself to be an "anti-communist" of the first type (to be described immediately below), in case anyone wants to know.

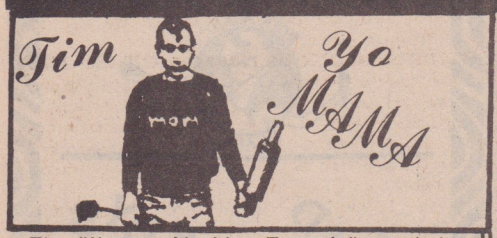
As I see it, there are three main varieties of anti-Communism in contemporary America. I would label the first "anti-communism" (with a small "c"). By "anti-communism," I refer to an informed critique of Marxist doctrine and existing Communist regimes. This sort of "anti-communism" involves at least a rudimentary awareness of the fundamental realities of Communism, including a) the subtleties of Marx's evolving theories, as well as their subsequent exegesis by Lenin, Trotsky, Luxemburg, Stalin, Mao, Ho, Guevara, and many others; b) the historical context in which Communism arose and developed as an international social and political force; c) the basic organizational features of Communist state systems; and d) the diverse nature of contemporary Communist nations, which range from brutal dictatorships to popular regimes experimenting with new forms of participatory democracy. "Anti-communists" include anarchists, democratic socialists, Social Democrats, a few liberals, and neo-conservatives among their very diverse ranks, so they have basic disagreements

concerning what is wrong with Communism; what links them is an honest, unhysterical approach to the subject matter. Unfortunately, this type of enlightened "anti-communism" is the rarest of all species in the U.S.

It is the second type, which I call "anti- Communism" (capital "C"), that is by far the most common in America. It is characterized by an exceptionally simplistic world view, in which all actors on the world stage are perceived in black and white terms, as "bad guys" and "good guys." In this scheme, Communists are always the bad guys. Just as Satan has for centuries embodied all that is "Evil" in Christian religious symbolism, Communism is thought to represent all that is "Evil" in the secular sphere. This sort of fanatical "anti-Communism," which nowadays transcends the right-wing lunatic fringe and permeates American society on all levels, is the modern expression of an old American nativistic, countersubversive ideological tradition that stretches back to the 18th century (long before Marx was even born!); Communism has simply replaced earlier embodiments of "Evil" such as the Catholic Church, the Masonic order, the Mormons, the international "banker's cabal," etc., as the object of villification. The chief characteristic of this "paranoid style," as conservative historian Richard Hofstadter called it, is its irrational belief in the omnipresent threat posed by "a vast and sinister conspiracy, a gigantic and yet subtle machinery of influence set in motion to undermine and destroy [the American] way of life." (For an illuminating selection of texts written in the "paranoid style," along with Hofstadter's essay, see David B. Davis, ed., The Fear of Conspiracy: Images of Un- American Subversion from the Revolution to the Present). Today, the application of this pathological world view to Communism has become a subliminal article of faith deep within the collective American psyche, and it invariably surfaces during periods of domestic or international tension. In the latter context, "anti-Communists" elevate the sporadic political strife between the U.S. and its rivals into a metaphysical struggle to the death over diametrically opposed and supposedly irreconcilable systems of value. In the domestic sphere, people in such a state of mind view almost every criticism of American policies and institutions-- except their own--as an unpatriotic, pro-Communist act. The irony is that most knee- jerk "anti-Communists" can't even define Communism-- to them it is simply the incarnation of "Evil," bent on imposing "atheism" and a totalitarian "slave" system on the "Free World."

This brings me to the third sort of anti- Communism, "anti-Kommunism" (with a capital "K"). By this term, which I've borrowed from Juan Arévalo, a reformist president of Guatemala whose immediate successor, Jacobo Arbenz, was overthrown in a C.I.A.-sponsored coup in 1954, I refer to a calculated form of propaganda disseminated by the representatives of various segments of the U.S. power structure. This type of cynical "anti-Kommunism" is propagated more-or-less systematically by government officials, corporate spokesmen, major media sources, labor bosses, and other special interests in an effort to maintain the status quo and further their particular economic and political goals. In practice, it typically involves fanning the flames of mindless, knee-jerk "anti- Communism" (#2 above) by focussing on and exaggerating real Communist injustices, manufacturing phony Communist atrocities, and intentionally ignoring similar--or even worse--injustices perpetrated by the U.S. and its "democratic" allies, in order to reinforce the notion that Communism is inherently "Evil" and create a popular consensus to fight it whenever and wherever it is said to appear. Arévalo noted that in the Latin American environment, "anti-Kommunism" is used by the extreme right to brand any movement for political reform or social justice as "Communist" so as to justify its extermination, and U.S. "anti-Kommunists" do essentially the same thing in a somewhat subtler fashion. The best recent example of this hypocritical, manipulative form of "anti-Kommunism" can be seen in the hubbub manufactured in response to the tragic and reprehensible Soviet destruction of a South Korean jetliner. In 1973, our Israeli allies shot down a Libyan commercial airliner that accidentally flew into a sensitive military area, killing all the passengers aboard, and no pious American officials denounced this as a "crime against humanity" or "act of barbarism" committed by an "evil empire"--such epithets are reserved exclusively for Communist countries, where they can be used to drum up support for various hard-line policies (in this case, to increase support for Reagan's absurdly inflated military budget and gain backing for a more aggressive Marine role in Lebanon). Similarly, week after week one can read about the very real suppression of labor unions by the Polish authorities, but the systematic murder of labor activists by "democratic" regimes allied to the U.S. in places like Turkey and Chile is rarely, if ever, commented upon in the corporate media. Moreover, such self-serving "anti-Kommunism" also appears in other contexts. For example, any refugee from a Communist country is automatically granted political asylum by the American government, even if he/she seeks immigration in order to make money selling real estate, but those dissidents who flee from U.S.-backed repression in friendly right-wing dictatorships like El Salvador and Guatemala are classified as economic refugees and refused entrance, a policy that often results in their death and imprisonment. These examples can be multiplied by the thousands, because "anti-Kommunism" appears in virtually every political context here.

Of course, none of the above-mentioned Communist actions are at all justifiable, and I certainly don't mean to imply that such irrationality and propagandizing are the exclusive preserve of those who are opposed to Communism. Certain Marxist-Leninist splinter groups in America and western Europe exhibit the same fanaticism and tunnel-vision in their expression of anti- capitalist rhetoric, and Soviet propaganda production is every bit as hypocritical and even more systematic than our own. The point of this brief essay is not to defend Communism, but to make people more aware of the hysterical and manipulative aspects of certain forms of anti-Communism that infuse our social fabric and pollute our body politic. Forewarned is forearmed, and even if one person becomes more aware of these processes and begins to resist them, both inside and outside of the punk milieu, I'll consider this small effort a success.



The "Korean Air Line Tragedy", as it has come to be known, is turning out to be as much a disaster for the rest of us as it was for the 269 people aboard. Before I get to that though, a few observations.

First, as more and more facts come to light, it is now obvious that the initial hysteria and chest pounding created by the Reagan Administration and the corporate media was an attempt to capitalize on the incident for public relations purposes. Apparently, the Russians did indeed act within their rights as dictated by International Law; that they did make repeated efforts to contact Flight 007 (through radio signals, visual contact, and by firing warning tracer bullets), all of which were ignored by the pilot. After 2½ hours of remaining in Soviet airspace, the plane was finally shot at.

Many contradictions still remain as to why the plane was even there (in a militarily sensitive area) in the first place; how three state- of-the-art computerized navigational systems failed to alert the pilots to their "error" (normally, they keep a plane within one mile of the planned course, not 350 miles, as was the case here. Also, the plane obviously was being monitored by Japanese and American installations (those who taped the Soviet pilot's conversations, and those who routinely monitor flights along the Russian borders), yet was never once advised of it s course error. The radio on board was functioning, as 007 had requested an OK to raise altitude just moments before being hit. In order to give that OK, ground control had to have known the position of the plane. Why wasn't the plane warned, even then, of it's deviation?

The Reagan Administration chose to ignore all these questions, as did the press, and went ahead with an elaborate "moral crusade" against "the evil empire", the "godless ones", the "bloodthirsty mass-murderers"--the "commies". They held press conferences, put on an extravaganza at the U.N. by playing tapes of the Soviet pilot-to-ground conversations, called for boycotts, sanctions, etc., claiming that the Ruskies never attempted to warn 007, and brutally shot it down. This claim was made in a similar incident in 1978, when another Korean Air Lines plane was shot at and forced down in Russia. But passengers on that flight lived to contradict the Korean and U.S. assertions, and said they witnessed the Soviet jets shoot warning tracers which were ignored by the K.A.L. pilot. In all liklihood, that was the case here again.

This brings us to the involvement of the Koreans. Their government is one of the most oppressive right-wing dictatorships in the world (it s common practice, almost obligatory, to torture or murder any and all opposition figures there). They are fanatically anti-communist, and closely linked to Rev. Sun Yung Moon and his Moonie sheep, and the Korean C.I.A. is extremely active in all sorts of espionage. It is quite possible that their C.I.A. was using that passenger plane to monitor Soviet defense installations and air defence responses (the Russians have been known to use passenger planes for this purpose, and anything the K.G.B. does, the C.I.A. does too). One report on TV I saw, just briefly mentioned (and then never followed up on it) that some K.A.L. pilots are Korean military personnel, and are under strict orders to never acknowledge or surrender to the Russians, North Koreans, or Chinese. It is also entirely possible, given the level of fanaticism and indoctrination that takes place in South Korea, that the pilot was merely following those orders.

So, as time passes, and information becomes available, it seems to be less and less of a black and white situation. And then one wonders just why the rhetoric was raised to such a level, why Reagan

would want to further strain already impossibly bad relations with the other Superpower. Here are some guesses.

First, it was an opportunity to shift sympathy towards the U.S. and their allies, who weren't looking too swell to the world due to our incursions in Central America and Lebanon. Second, later this year the U.S. is going to install Pershing II and Cruise missiles in Western Europe. Public opinion there is strongly against this, as it makes those countries become the possible battleground for a Superpower nuclear confrontation. Plus, it greatly increases the risk of such a war. As it is now, there is a 20 minute warning if the U.S. shoots missiles at the U.S.S.R., or vice-versa. That gives both countries a little time to check if their radar and computer systems are accurately perceiving an attack, or if it's a malfunction (see "Wargames"), before launching their missiles in counter-attack. By putting these new missiles in Europe, that only gives the U.S.S.R. six minutes to react. A very scary possibility exists of a war by mistake. So, this Korean incident was a chance for Reagan to turn public opinion against the "Russian barbarians" and possibly deflect the huge anti-Cruise demonstrations expected in Europe. In a way, it was P.R. at it's worst, not unlike the "Two Minute Hate" or "Hate Week" in Orwell's prophetic 1984---where the mere sight of the "hated enemy" on the boob tube would send citizens into a frothing rage.

Another benefit to this campaign would be to get the military budget through Congress. With members of both Houses beginning to doubt the Reagan Administration's priorities of bombs over butter, this incident provided a great opportunity to whip up public hysteria, making any wavering representatives look like "commie lovers" if they don't vote for more defence. Panic in D.C.!

And finally, it was a great boost to Reagan's re-election plans, which were looking dim in most public opinion polls, mainly due to his foreign policy. By appearing "strong but reasonable" in his sabre-rattling over this affair, he has won the support of many moderates, and some liberals, while only alienating a few far right "we want war" extremists.

It is amazing how the public and their elected officials have drawn an almost completely opposite conclusion from this fiasco as I might have hoped. If anything, this disaster should show how close we are to the possibility of world war, how we should amend the International laws, how we should be reducing our military expenditures, and be negotiating in earnest a new Arms Control agreement. The Russian military proved itself highly incompetent in the handling of this situation (as they do almost every time they're tested). They should not be dismissed as harmless, but they are far less capable (technologically and administratively) than even our own military bunglers are. Yet instead, we will get more bombs, more arms, more paranoia----great!

One has to stop and wonder at this lunacy, and question just who are the real "terrorists" in this world. My belief is that it is the Superpowers, and their support media (which provide the same function in both societies-- "free press" or not--to rally public opinion behind their respective government's version of "the truth"), who are holding the rest of us on the planet as hostage, just as the Korean C.I.A. may well have been using those 269 passengers as 'human shields'. What do you think?

Tim Y

Senate gives Reagan all the arms he wanted

A4 S.F. EXAMINER ☆☆☆ Wed., Sept. 14, 1983

WASHINGTON (UPI) — A $188 billion military spending bill that gives President Reagan virtually everything he wants to continue his five-year military buildup now needs only House approval.

Backers used the Soviet attack on a Korean passenger jet to obtain overwhelming Senate approval of it yesterday. The compromise legislation includes authorization for 21 MX missiles and resumption of nerve gas production for the first time in 14 years.

The Senate passed the legislation 83-8. It had been worked out last month by a House-Senate conference committee in a series of late-night and weekend sessions.

Recently the local punk community here in New York once again exposed its own particular brand of ignorant hypocrisy, ignorant in that it's basically the product of lack of logical, rational thinking. Here it is posed as a question:

A small group of local skinheads, with the support of a few others, took it upon themselves to go "queer bashing". Now this, I understand, is not a phenomenon unique to New York of late (see Tim Y's editorial), and I feel I am safe in assuming that we all know the pigheaded stupidity of these actions, so I won't use this space to delve into them. (As a sidelight, some of the local punks have also taken to giving Puerto Ricans like treatment, which really is frightening when you consider their actual numbers, strength, and tendency toward fiery retaliation.) I have a different message in mind. A month ago a skinhead in New Jersey named Johnny Knockwurst was savagely murdered. The boy, who was in his late teens, was beaten senseless by a couple of vicious thugs and left on some railroad tracks where he was subsequently run over by a speeding train. Apparently there was no motive, the basically accepted notion being that he was attacked for the way he looked. Now to the point: Why doesn't anyone see the definite connection between what happened to John and what is being done to homosexuals? Why are the punks here so quick to express outrage over John's senseless death (he was indeed a friendly boy, I don't mean to imply that I'm not sorry, I am, but there is a lesson here) and almost no one expresses any outrage over the "queer bashings". I mean, think a second, what is the difference between "punk bashing" and "queer bashing"? There is none. They are both the product of fascist discrimination, judging people by a cover of a book. That the end result of one was worse than the other matters not; the severity is not the point, it's the action in question. Think about it. Hypocrisy is only eradicated by thinking.

Secondly, I wanted to comment on the two shows I saw in Los Angeles put on by Goldenvoice which were both fiascos (G.B.H./BAD BRAINS/KRAUT/SCREAM/FUs and CIRCLE JERKS/CH3/MDC). First off, all the bouncers. I get really sick when I see the bouncers scalping tickets outside for ½ price! What a scam! Bands and promoter never saw that money. Also, since they were the goon types, they couldn't do their jobs. You see, when a bouncer pushes someone off the stage in the line of duty, everyone gets really angry, but when a guy from the scene does it, people may still not like it, but they figure he's just doing his job.

How curious but true! Secondly, people who went to the window and said they were on the guest list were told that the list was at the door and the door (more bouncers) said it was at the window. The list was not to be found. Great organization, huh? Also I was infuriated that the BAD BRAINS were listed on the marquee. That was not the BAD BRAINS, and they had to know it, at least by soundcheck. Ok, I list these as ways I think Goldenvoice could improve - I feel they make an important contribution to the L.A. punk shows so this is constructive criticism. However, my main complaint is with the fans who basically ruined the shows by insisting on being on stage. There were over 100 people on stage with the CIRCLE JERKS, no exaggeration, just showing off. I paid $8.50 to see the CIRCLE JERKS, not you - please stay off the stage (except to dive, I guess - entirely different) and enjoy the show from the audience. Jeez, Keith Morris had to sing from the drum riser to be seen, and I didn't see either Greg or Earl after the first song. Both CH3 and the CIRCLE JERKS like to jump around a lot, all over the stage, which is very exciting to watch, so it's very depressing to watch these guys confined to a 1 foot space in front of their amps in the back. Damn. It just confirms the point I made last article: too many people who don't care about the bands, too concerned with their self-importance trips - it stinks. Audiences must start voicing their displeasure with these small groups of eggheads or it will continue.

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PUNK "FAG BASHERS"

In the N.Y., S.F., and probably many other big-city punk scenes, there are a few individuals who are openly engaging in "queer bashing". They go out in gangs, find lone gays or gay couples, and beat the shit out of these innocent people. Some of these so-called "punks" have been singing violent anti-gay songs in their bands recently, but have received little or no criticism from their peers, possibly out of fear of being perceived as "preaching". But now they have gone from reactionary rhetoric to fascistic action, a domain previously reserved for Nazi Brownshirts, rednecks, city hoods, and jocks.

Finally, some other punks have begun to speak out against this mindless violence, to talk to those involved. It's an uphill battle trying to get psychologically damaged people to overcome their upbringing, conditioning, sexual insecurities, etc., but it's worth a try. Perhaps peer pressure from fellow punks, especially their friends, will have an effect. That's certainly better than pretending it's not going on, or making up excuses for their actions. Of course, there's no guarantee that this tactic can succeed, that people so disturbed can be made to see that they have become what they hate, that they are now 'the problem', that they have lost their humanity. If that falls though, it will be a crucial test of the integrity of punk in dealing with this situation. Hopefully, you won't be reading any more about this subject here in MRR.

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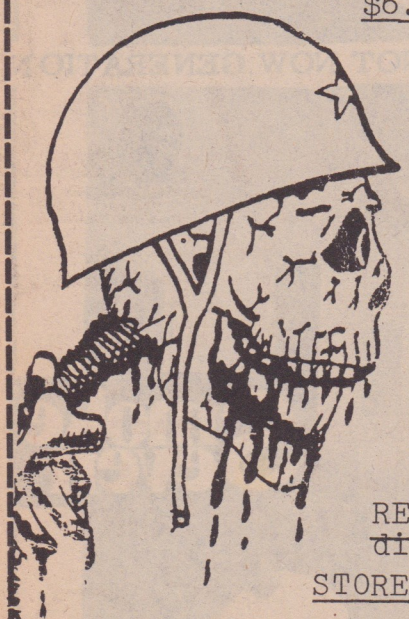

IN THE WORKS: RED SCARE LP...AMERICA'S HARDCORE 12"
MISFITS LP...SHATTERED FAITH 12"...RIBZY 12".....
HATED PRINCIPLES EP...DOA LP...CIA LP...CONFLICT LP

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AMERICA'S HARDCORE, CIRCLE ONE, SIN 34 all touring soon - Call (213) 472-3242 to book into your town!

PORTLAND-I can tell it's almost Autumn--it rained for the last week. These last couple of months have turtled along with a sporadic show thrust here and there. True, there are no clubs we care to bless with our presence (due to fucked politics, outrageous door prices, and mindless oaf security). We are holding decent-sized "house shows" if anyone going through needs a place to play, stay, whatever-write me (Mish) at P.O. Box 332, Portland OR 97207, or try calling (503)777-2238, but it may be disconnected.

June 27 saw SADO-NATION (my band), LOCKJAW, and REALLY RED at the Cafe Oasis. This coffeehouse goes hardcore is cozy and close (as in asphyxiation), and of course our friendly policemen fighting crime in the street standing out front with their fingers as permanent anal fixtures. June 28 saw POISON IDEA, E13, REBEL TRUTH at the Pine St. It was a great place for shows (notice use of past tense). Broken windows; tres punky, oui? But will they ever learn?

The RATS released their third LP "In A Desperate Red". It's great!-their best yet. FINAL WARNING need a new singer. They are on the Brainstem compilation cassette, as are SADO-NATION, LOCKJAW, and RED BADGE. Also on it are bands from Yugoslavia, Brazil, and Canada. i heard it the other day--it thrashes totally cruel! S.L.A., DIE TOTENHOSEN, I.Y., TOXIN III, NEO'S, OLHO SECO, BLOED BAD, PANKRITI, WARBOY, HOBO-SKANK, INTROVERTS, E13, and SCAPEGOATS appear. SADO is working on a new EP too. Eugene has seen some shows too. Also, NEO'S came down and played our residence-it was fun. They brought another band with them--NO MEANS NO.

I went to a forum on the underlying causes and solutions of world war. Lots of speakers discussed "revolution vs. non-violent direct action". The high point was a guy handed out these letters, "No Business As Usual". The plan is for thousands of people to write ten letters each to the "world leaders" requesting they halt the arms race, and stop the testing, production, and deployment of the Cruise and Pershing II missiles.in Europe and Canada. Work towards world peace, not world war. I'm trying to help spread the word about this action.

That's it for now. Females!--We need to be involved. If we're involved, they can't say "stupid girls anyway". The scene needs your support, your intelligence! Not just females, everyone right? We should be working together, not against each other. Interested parties, please corrsepond with me. Communication is everything. Take care. Mish Bondage.

From Reno
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Poison Idea
From Boise
DEATH
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DEFENCE
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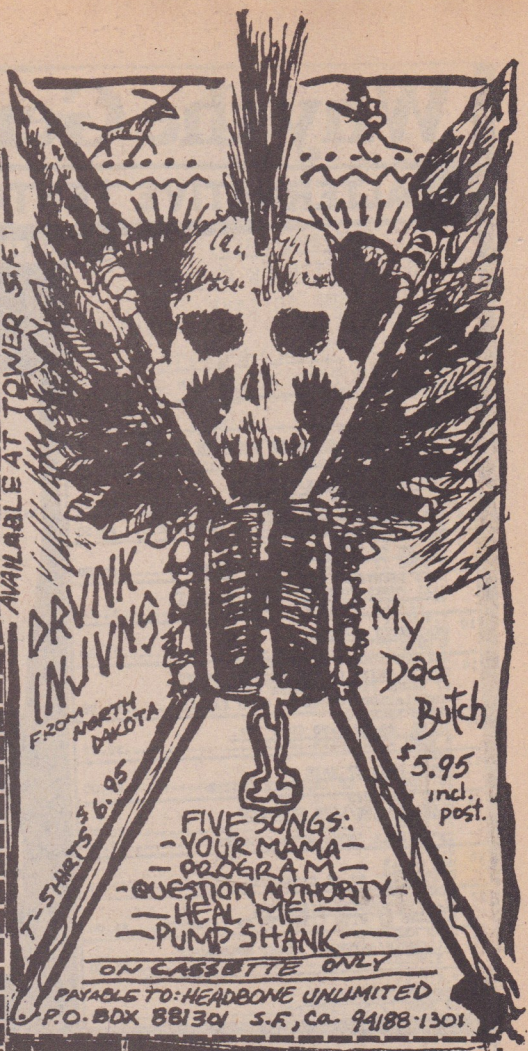

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BAY AREA

Sept. 3,1983,On Broadway,S.F.,with MDC,DRI,CRUCIFIX. Originally the DICKS and CAUSE FOR ALARM (N.Y.) were also supposed to play but most of the DICKS got homesick and went back to Texas and CFA couldn't make it. MDC, DRI,and the DICKS were on the Rock Against Reagan tour and got many rave reviews from what I hear. Their much anticipated return turned out to be one of the single most incredible shows in the Bay Area. Deathwish must have been the theme of the night as people were doing aerial stunts that would have made the Blue Angels proud. A random sampling of blood pressures would have blown the needle off the scale as the adrenalin flow was so high that people lost all control. Take a large crowd of people, put them in an enclosed space, pour nitro- glycerine down their throats, shake them up, and the result was what happened that night. Anyone who wasn't awed by this spectacle must have been missing their ears , eyes and nose, because even if you didn't like the bands, the nuclearly charged audience would have stunned even the biggest critic. Shows like this make everything seem worthwhile.

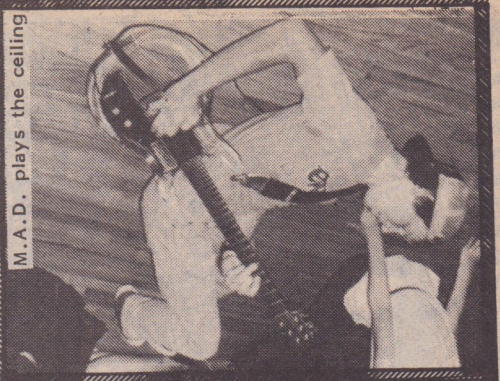
On an equally high note are the new bands that are playing out now. All are quite diverse and have their own unique sound. ATROCITY,from Berkeley, have two female vocalists,strong anti-animal abuse lyrics,and a sound reminiscent of POISON GIRLS and CRASS. TREASON, also from Berkeley, also has a different sound, leaning more towards an updated '60s garagey flavor. POSITIVE VOICE, from Pleasanton, mix reggae, hardcore,and a bit of pop, they're well worth seeing(as all these new bands are). MISSING LINK, yet another interesting band from Concord, combine all the fun aspects of punk ala DICKIES, WHITE FLAG, REDD KROSS,etc. Also playing out now is Johnny Genocide's new band. They change their name every gig and so far have played under the name TRINITY with the name THREE STOOGES next in line. They have a definite '60s influence, very psychedelic, and do a killer version of "Jungle Rock". Johnny is trying to cover all the bases as he has been in a punk band(NO ALTERNATIVE), a rockabilly band(SWINGIN' POSSUM), and now a psychedelic band.

The FACTION have a decisive new album that will be out by the end of October, look for it!

The Institute for Pragmatic Malice is now doing shows and has some very unique ideas. Most of the time the door price is $3 with an occaisional $4 door for out of town bands. Lyric/art sheets are requested from each band before the show and are then xeroxed off and handed out at the show. Bands are paid per member rather than as a band so bands with more members get porportionately larger shares. Shows end around midnight so public transit can still be used to get home, and you'll still have time to do things after shows, like have parties or whatever.

Cool people like this is what we need a lot more of:GET INVOLVED!!!!

Brian Edge

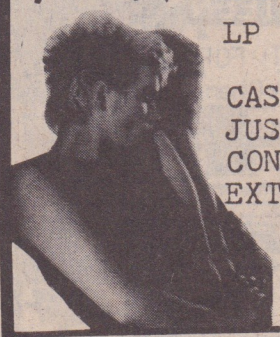

M.A.D. plays the ceiling

BREAKOUTS-RECORD OUT SOON

AVENGERS DOA

LP CD007

45 CD005



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VOLUME II

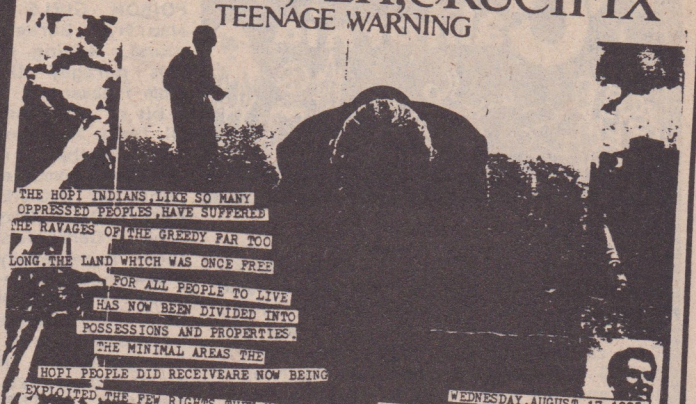
TALES OF TERROR

DOA'S
GREATEST
HITS

NEW
DOA
EP

WE ARE HAPPY TO REPORT SOME GOOD NEWS HERE FOR A CHANGE, TO MAKE YOU AWARE OF A MOST POSITIVE PHENOMENON. IT IS CALLED COOPERATION. THIS ALMOST LOST ART (AT LEAST IN THE PUNK SCENE) HAS BEEN REVIVED RECENTLY BY A GROUP OF YOUNG, IDEALISTIC, AND INTELLIGENT PUNKS, MOSTLY IN THE EAST BAY. DRAWN TOGETHER BY THEIR COMMON VALUE SYSTEMS, THEIR CONCERNS IN THE AREAS OF PEACE, ANARCHY, FOOD POLITICS, ECOLOGY, SEXISM AND RACISM, THEY HAVE WORKED CLOSELY TO RAISE PEOPLES CONSCIOUSNESS THROUGH FLYERS, PUTTING ON COOPERATIVE SHOWS (IN CONJUNCTION WITH THE INSTITUTE FOR PRAGMATIC MALICE-ANOTHER STORY IN ITSELF), DOING BENEFITS, AND BY PLAYING THEIR MUSIC. MOST ARE INVOLVED IN THE FOLLOWING BANDS: CRUCIFIX (the vets) P.L.H., TRIAL, TREASON, ATROCITY, and Ⓐ STATE OF MIND, AND HAVE WORKED CLOSELY WITH OTHER BANDS THAT HAVE MEMBERS WHO SHARE THEIR VALUES: SLEEPING DOGS, SLAUGHTER-HOUSE, GRIM REALITY, AND M.D.C. THE BANDS, WHILE WORKING WITH EACH OTHER, ALSO ARE AWARE OF THE DANGERS OF BEING SUB-GROUPED, AND DISLIKE THE IDEA OF LABELS, WHICH ONLY FURTHER DIVIDE PEOPLE. THEY WISH TO EMPHASIZE THEIR DESIRE TO WORK WITH AND COMMUNICATE WITH A WHOLE SPECTRUM OF INDIVIDUALS AND BANDS. THOSE WISHING TO EXCHANGE IDEAS SHOULD WAITE THEM AT THE ADDRESS BELOW. WHAT FOLLOWS IS A SAMPLING OF THEIR OUTLOOK.

Ⓐ TRIAL ☯
TREASON, P.L.H., CRUCIFIX
TEENAGE WARNING



THE HOPI INDIANS, LIKE SO MANY OPPRESSED PEOPLES, HAVE SUFFERED THE RAVAGES OF THE GREEDY FAR TOO LONG. THE LAND WHICH WAS ONCE FREE FOR ALL PEOPLE TO LIVE HAS NOW BEEN DIVIDED INTO POSSESSIONS AND PROPERTIES. THE MINIMAL AREAS THE HOPI PEOPLE DID RECEIVE ARE NOW BEING EXPLOITED. THE FEW RIGHTS THEY HAD ARE BEING INFRINGED UPON BY THE GOVERNMENT AND MULTI-NATIONAL CORPORATIONS. IN THE FOUR COURNERS, THE HOME OF THE HOPI INDIANS, THE LAND IS BEING DEVASTATED BY URANIUM MINING, MILLING, COAL STRIPMINING, AND SYNTHETIC FUELS DEVELOPMENT. THIS HAS CREATED THE PROBLEM OF POLLUTION WHICH IS RESULTING IN A HIGH LEVEL OF BIRTH DEFECTS, MISCARRIAGES, AND INFANT DEATHS. ASIDE FROM OBVIOUS HEALTH HAZARDS, PROCESSES SUCH AS STRIPMINING HAVE DESTROYED THE HOPIS' SACRED SOIL. LITERALLY THE GOVERNMENT AND THE MULTI-NATIONALS ARE KILLING THE INDIANS BODY AND SOUL. ONE GROUP CANNOT FIGHT THIS PROBLEM ALONE. THE HOPI INDIANS NEED HELP. WE ALL HAVE THE SAME PROBLEM. WE SEEK PEACE AND HARMONY WITH EACH OTHER AND WITH THE EARTH. THE MONEY THAT IS MADE AT THIS BENEFIT WILL HELP PAY FOR THE HOPI TRADITIONAL ELDERS AIRFARE TO NEW YORK CITY TO SPEAK TO THE UNITED NATIONS.

PEACE, LOVE AND ANARCHY...

WLP

WEDNESDAY, AUGUST 17, 1983.
8:00 P.M. ON BROADWAY, 435 BROADWAY ST.
ADMISSION 4 DOLLARS.
A BENEFIT FOR THE HOPI INDIANS.
ALL AGES WELCOME.

INDO-CHINA – THE SCENE GROSSLY REPEATS ITSELF IN MY HEAD / A BACKGROUNDS BLUR LOADING DEEP IN BLOOD / A VIOLENT NEW ORDER OF DISTRUST AND HATE / A GENOCIDAL WAR, WHERE THE SHOOTING HASN'T STOPPED // CHORUS – INDO-CHINA, LOST FOREVER / INDO-CHINA, YOU DESTROYED HER / INDO-CHINA, DON'T YOU FORGET HER / INDO-CHINA, HOW YOU ROBBED AND RAPED HER // So cold THE KILLINGS, SOMEHOW CAPTURED ON FILM / DISTURBED ME IN SUCH A WAY THAT I FELT UNCLEAN / AGAIN AND AGAIN, A MILLION SHOTS TO MY BRAIN / AN ARRAY OF DEAD, LINED THE STREET FOR A PARADE // CHORUS // NOONE CARES HOW LONG THEY'VE BEEN AT WAR / IN THEIR EYES THE MANY YEARS OF PAIN I SAW / THE COUNTLESS DEATHS AND CASUALTIES / THE CRIMES AGAINST HUMANITY // REPEAT 1st VERSE // CHORUS // AND WHAT HAS WAR LEFT FOR THE CHILDREN / THEY'VE BECOME ORPHANS AND THEY'RE DYING OF STARVATION / WHO DO THEY BLAME WHEN THEIR TEARS HAVE DRIED? / WE ALL HAVE TO PAY FOR WE ALL DIE INSIDE / MY INDO-CHINA.

NO LIMBS // WE DON'T CONDONE YOUR MASS MURDER / WE DON'T BELIEVE IN THIS HUMAN TORTURE / WE WON'T STAND FOR THE COMING PAIN / IN YOUR FUCKING WARS, NOTHING'S GAINED // IS THE UNBORN CHILD TO BE THE NEXT UNKNOWN SOLDIER? // YOUR IRON FIST IS CLAMPING DOWN / MAKE THE POOR WORK THE GROUND / TILL THE SOIL WITH YOUR BOMBS / AND FERTILIZE IT WITH OUR BLOOD // IS THE UNBORN CHILD TO BE THE NEXT UNKNOWN SOLDIER?

SKINNED ALIVE // YOU CAN WALK DOWN ANY CITY STREET / ON ANY GIVEN DAY OF THE YEAR / AND PRETEND THAT WHAT WE HAVE IS PEACE / BUT WE LIVE OUR LIVE IN A CONSTANT FEAR OF A... HELLISH INFERNO / A MASSIVE CREMATORIUM ASHES TO ASHES WERE BLOWN AWAY IN THE WINDS... THERE'S NO ESCAPE TO OR FROM / ANY KIND OF A NUCLEAR EXCHANGE / MAKE HASTE OR WE'RE SURELY DOOMED / TO SEE OUR PLANETS END IN A... HELLISH INFERNO.

ATROCITY

CRUCIFIX

FOR INFO WRITE:
c/o FREAK PRODUCTIONS / P.O. BOX 331
SAN FRANCISCO, CA 94101
ATTN: MRR ARTICLE

THE INSTITUTION WHICH YOU HAVE CREATED DETERMIN
ES MY LIFE AND DEATH I AM FORCED TO LIVE AND DIE
IN THIS FRAMEWORK OF CONFINEMENT I SEEK AN ALTER
NATIVE I AM SEARCHING FOR THE NEW DAWN I REFUSE
TO PARTICIPATE IN OUR SYSTEM I AM NO LONGER A
PART OF YOUR SYSTEM MAN OF WAR, DREAM MAKER MAN
OF WAR, DEPRIVATOR MAN OF WAR, LIFE TAKER GOVERNMENT,
ALIENATOR GOVERNMENT, INSTIGATOR GOVERNMENT, INTERROGATOR
GOVERNMENT, ANNIHILATOR MEDIA, STIMULATOR MEDIA, WILL BREAKER
MEDIA, SHAME CREATOR. We know you. We believe in the ultimate, universal
freedom. True freedom. Enabling organization based on love and unity, not lies and greed.
Without government, without power, without forces— only Peace. A life without the terror or militaristic threats of pain and anguish, without the constant
fear of eternal death caused by mass production of death machines and the constant studying of more advanced techniollogical ways to die. We must make the
trination...or in modern words. Patriotism. the people and the higher powers, th governments. visible to those already manipulated and fooled by indoc
wall that is being built between us. Then. We must tear it down. TY IS REFLECTING REALITY REALISE THE LIES CAN YOU SEE THE CLUTTERED
ONE RISING BLACK CLOUD OVERSHADOWING SKIES A MUSHROOM CLOUD'S HATE IS THIS OUR FATE? WE'VE FORSAKEN OUR
DEATH HUMAN EXTINCTION IS WITHIN REACH GOAL WE'VE LOST ALL CONTROL THE UNTHINKABLE HAS BECOME HE WINNABLE
SEEN NOW WHOSE BOMB WE MUST TEACH AIN SO BLIND REALISE THE SCHEMES THIS NUCLEAR RACE IS NOT WHAT IT SEEM
WITH MAN AND MACHINE THE FUTURE HAS S
OR TOO THIS FEAR HAS STOLEN THE FOOL CONSTRUCTOR
FROM THIS GROWS NOTHING REDEEMING LIFE'S MEANING
I KNEW WHAT I'D FIND IN THE DEPTHS OF MY MIND
THIS FARCE IS THE SURVIVABLE DON'T REM
society infected system injected and the
at my age of trust, love, and innocence, i fought the infection. alone...i lost. i became it it became me
not alone. alone brings rejection from the rejection i slowly climb into my state of dejection
from dejection i become vulnerable from vulverability i no longer see my blindness
is manipulated. final injection, in support of the infection, easily
and rapidly spreads
A
WHAT, YOU ASK...WHAT IS THIS ABOUT?
WHAT IS BEING SAID HERE?
IT IS/IS IT AN EXPRESSION OF INDIV
IDUAL THOUGHT?...
IS IT A PRODUCTION OF ART?
DRAW YOUR OWN CONCLUSIONS...INTERPR
ET THIS FREELY...
THIS IS A FREE MESSAGE, THINK...
THINK OF WHY....
TRIAL

PHOTO BY ALISON RAINE

ATROCITY

TRIAL

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PHOTO BY ALISON RAINE

A STATE OF MIND

THIS IS NOT LOVE...
I WITHOUT FORM
I WITHOUT FIGURE
IF I GAVE YOU MY LOVE
WOULD YOU BE HAPPY?
IF I GAVE YOU MY SOUL
WOULD YOU BE SATISFIED?
I OF SIN
I OF LUST
I PRAY FOR YOU
YOU RULE ME WITHOUT WORDS
I OF UNIFORM
NO MIND OF MY OWN
I SING FOR YOU
YOU OF IDOL WORSHIP
YOU LOOKING ON
I OF THIS UNGRACIOUS WORLD
FAMINE, STARVATION, WAR
I OBEY YOU ONLY
YOU MY ONLY SALVATION
MASTER OF MY BODY
SACRED YOU ARE
I OF DEVOTION
I OF SLAVERY
YEAR AFTER YEAR
THESE BONDS GROW
FEELINGS CHAINED IN
I OF SILENCE
I OF OPPRESSION
YOU OF SUPERFICIAL FAITH
YOU OF NO TRUST
I LONG FOR THE LOVE
THAT YOU REFUSE TO GIVE
I LIVE FOR YOUR EGO
NO SELF-ESTEEM
I SEE THE HATE
IN YOUR EYES SO COLD
I OF RETECTION
THIS PAIN GROWS ON
THIS IS FALSE
THIS IS WRONG
THIS IS NOT LOVE.

ATROCITY

animal fate
my property is my own/this is my flesh
And bone/your killing i cAnnot condone/
you have spent your life sAvings for
skin/your glamourous flesh coAt,so ele-
gAntly soft/but little do you realize
has been scraped of my body And soul/i
should know i liked it more thAn you ever
will,please remember it wAs once mine/my
property is my own/this is my flesh An
bone/your skinning i cAnnot condone/
ribs lie Above the fiery coAls of your
bArb-b-que/is it so neccessAry you tor-
ture me A l over AgAin/the smell of
blood seAring in the flAmes seems so
delicious/your teeth feel so cold As you
suck on my bones/my nAked flesh clench
in your throAt/my property is my own/
is my flesh And bone/your cAnnAbolism
cAnnot condone/At lAst you disgArd of my
remAins,Amongst the rubbish pile,where
Am left to drench up vour sAliva/do you
have no pity for the life you have murdered

ABANDONED
MY CHILDREN, I CAN HEAR YOU
YOU SIT ALONE ON THE HOT DRY SAND
WAITING FOR A DROP OF RAIN
A MORSEL OF FOOD TO COME YOUR WAY, ALWAYS WISHING YOU HAD MORE
YOUR STOMACH SEEMS TO TURN AND TURN YOUR EYES ARE ALWAYS SO WEAK
YOUR THROAT IS ALWAYS SO DRY YOUR LEGS ARE ALWAYS SO WEAK
CHORUS ITS HARD TO THINK, ITS HARD TO SEE, ITS HARD TO BE HAPP
A FACE THATS NEVER SMILED A VOICE THAT NEVER SPEAKS
A STOMACH NEVER SATISFIED EYES THAT SHOW DESPAIR
"I CAN NOT GET UP AND WALK TORWARDS FOOD IM TO WEAK TO WALK ANYWAY ITS NOT THERE
OR ME TO WALK TO. WHAT ELSE CAN I DO BUT SIT AND CRY MAYBE I CAN SLEEP UNTIL I DIE
CHORUS
A SUN THAT NEVER SHINES
A LOVE THAT NEVER SHOWS
SURVIVAL ALMOST IMPOSSIBLE
HAPPINESS NEXT TO NONE
LY IN YOUR DESOLATE WORLD
OF STARVATION AND DROUGHT
H HAVE BEEN LEFT BEHIND LOST AND ABANDONED.
atrocit

BURN THE BRIDE/she stands in flowing saris/woman stands
without pride/her family paid for her to marry/a rich
dowry for the bride/bought and sold veiled indian wom
an/owned and traded not a human/she has no say she m
ust obey/the family pays a greedy suitor/cash and c
arry veiled indian woman/now she marries leaves her
home/faithful servant to her husband/but the dowry
is running low/burn the bride/they burn the bride/
the doctor knows/the lawman knows/they all
help to burn the bride/burn the bride/they
burn the bride/a human life no sacrifice/
every person has their price/sudha SCREA
MS her flesh is melting/her husband wat
ches without feeling/deep inside her a
baby dying/they all watch but no one's
crying/burn the bride they burn the br
ide/woman/witch/slut/whore/servant/tol
erated for a price/when she's worthle
ss they discard her/burn the bride/b
urn the bride.

ALL LIVING THINGS ARE
CREATED EQUAL.....

...BUT ARE DEFORMED TO
IT SOCIETYS MOLD

TO LOVE AND HONOR/she's your personalized
whore/this woman your wife/you fuck her a
nd fuck her but still want more/you tell
her you love her so you can achieve your
dirty deal/not giving a fuck about the wa
y she feels/forced actions of submission
bondage rape/HELP!/with your macho fuckin
g hardon her feelings can not be felt/you
talk about her as if she's just a slab of
meat/something you bought from the store/
used up will be forgotten next week/telli
ng jokes to your friends about women your
wife/degrading them to nothingness fuckin
with their lives/motherfucking/macho/moro
n/men?/not men!/just immature children wh
o let their prick do their thinking for t
hem.

A STATE OF MIND

PEACE LOVE HAPPINESS

ARE NOT ONLY AN INDIVIDUAL BAND
BUT WE ARE ALSO INDIVIDUALS OURSELVES.
WE DO NOT "CLONE" OTHER PEOPLE OR BANDS BUT WE MAY BE
INFLUENCED BY THEM. WE ALL HAVE OUR OWN THOUGHTS AND
PREFER TO BE TREATED AS INDIVIDUALS, EVEN THOUGH THE BAND
IS HELD TOGETHER BY A GROUP EFFORT. WE DONT WANT TO BE LABELED
AS A "PEACE BAND" OR "PEACE PUNKS". WE ALL BELIEVE THAT ANY FORM OF
VIOLENCE HAS NEGATIVE RESULTS IN ANY SITUATION, BUT WE DONT WISH
TO BE ALIENATED OR GROUPED BECAUSE OF OUR BELIEFS.

SOCIETY TELLS YOU THERES NO HOPE
TELLS YOU TO IGNORE TO COPE
MAKES IT ALL SEEM OVER YOUR HEAD
BLIND ACCEPTANCE UNTIL YOUR DEAD

YOU DONT HAVE TO ACCEPT WAR
YOU DONT NEED THEIR PAIN ANYMORE
THERES NO REASON TO LIVE TO THEIR PLAN
THE TIME IS NOW TO TAKE A STAND

YOU CAN DO WHAT YOU WANT TO DO
DONT LET ANYONE EVER TELL YOU
YOUVE GOT MORE POWER THAN YOU THINK
UNITE AND WE CAN DO ANYTHING

PLH

That time is now.

SLAUGHTERHOUSE

PHOTO BY ALISON RAINE

1-2-3-4 WE DON'T WANT YOUR FUCKING WAR

BEWARE SLEEPING DOGS

REGISTRATION... ONE STEP CLOSER TO COMPLETE CONTROL

government property

FUCK THEM FOR THINKING IM THEIRS
I WONT GET INVOLVED IN THEIR AFFAIRS
WHAT RIGHT HAVE THEY TO ORDER ME AROUND
IM NOT ONE OF THEIR SIGNED-UP CLOWNS
IM NOT SIGNING UP FOR WORLD WAR 3
IM NOT GOVERNMENT PROPERTY
SO WHAT IF I WAS BORN HERE I CANT HELP IT
I WONT SIT BACK AND TAKE THEIR SHIT
LAUGH IN THEIR FACE
WHEN THEY COME TO MY DOOR
TELL THEM IM NOT ONE OF THEIR FUCKING WHORES

PLH

P.L.H.

Photo by Murray Bowles

TREASON

PHOTO BY ALISON RAINE

DEAD MEAT

DARLING ITS SUCH A LOVELY MEAL
A TASTY MORSEL OF MILK-WHITE VEAL
ISN'T IT LUCKY THAT WE'RE KEPT BLIND
OF THE WAY THE ANIMAL WAS TORTURED
AND KILLED AND HACKED
AND CHOPPED AND SLICED
AND DICED AND MADE ALL NICE
COLORED AND FLAVORED
AND PACKAGED AND PROCESSED
AND SPRAYED AND FILLET
AND ALL WE DO IS PAY
THERE WAS A SMELL OF FEAR
BUT WE DON'T THINK ABOUT IT DEAR
LOOKING HARMLESS AS BREAD
WHAT IT IS, IS DEAD

TREASON

PEACE THROUGH ANARCHY

IT'S NOT SO EASY TO UNDERSTAND THOSE IN CONTROL DON'T WANT YOU TO KNOW
THE BIGGEST PROBLEM IS THOSE WHO SAY IT'S THEIR JOB TO PROTECT AND RUN YOUR LIFE
PEACE THRU ANARCHY
IF I'M FORCED TO DEFEND MY FREEDOM I HAVE NOTHING TO DEFEND
OUR LEADERS CAN'T TRUST US TO FIGHT THEIR WARS WE HAVE NO REASON TO BE IN
VIOLENCE IS JUST A TOOL OF OUR OPPRESSORS THE FEARS THEY INSTILL MUST BE IGNORED
ALL IT TAKES IS TO BELIEVE IN YOURSELF AND THEN YOU'VE ALREADY WON
PEACE THRU ANARCHY

NO PLACE (BESIDE MAN)

FORCED INTO STARVATION BY THE RAPE OF THE LAND
TRYING TO LIVE OFF WHAT'S LEFT BY MAN
THEY DON'T SEE A LIFE, JUST A PEST TO KILL
CALL IT A DUMB ANIMAL BUT ITS THEIR MIND THAT'S ILL
AND WHAT HAVE THEY DONE? JUST TRY TO SURVIVE
GOD DIDN'T MAKE IT ALL FOR MAN ITS ALL A LIE
SHOT IN THE HEAD CARCASS HUNG ON A FENCE
IF ITS A DIRTY STINKING ANIMAL WHY CREATED THE STENCH
IT'S JUST A HIDE, NOT A HUNTERS PRIDE
NO GLORY TO BE GAINED JUST SOMETHING THAT DIED
AND SOMEWHERE FAR, OFF NEAR CUBS CRY ALONE
SOON TO DIE OF HUNGER THEIR MOTHER'S NEVER COMING HO.

THIS METHOD DOESN'T WORK

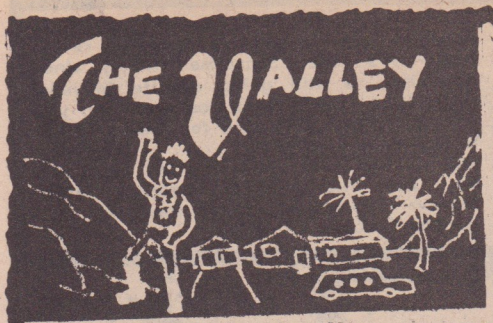
WHAT YOU'VE EXPECTED IS NOW A DREAM
TOO MANY TRYING FOR THE NEXT OPPORTUNITY
EACH PASSING DAY 40 PE GOES DYNNER
A GROWING ARSENAL EVOLUTION CONTINUES
UNCHECKED DESTRUCTION BY SOPHISTICATED MURDER
SO MANY PEOPLE BLINDLY WORKING HARD
TO TORTURE ALL LIFE ON THIS PLANET
WAR AND GREED NEVER HELPED ANYONE
AN INDUSTRY OF WAR, POLLUTION, DISEASE
STILL PEOPLE ARE FORCED TO SACRIFICE THEIR LIVES
A GLOWING EXAMPLE OF THE LIFE WE'VE PLANNED
PEOPLE PRE-OCCUPIED WITH DRUGS & T.V.
SEARCHING FOR A WAY TO FORGET REALITY

UP THE LADDER

I'M SUSPECT BECAUSE I DON'T LOOK LIKE EVERYONE
FROM THAT I ASK NOTHING MY FREEDOM
INSTEAD OF GETTING ANY KIND OF ANSWER
YA TRY I SHOULD BE THANKFUL FOR WHAT I'VE GOT
SO I COULD START OUT AT THE BOTTOM OF IT ALL
KISSING THE ASSES OF THOSE WHO SIT ON TOP
MAKING UP THE RULES FOR THEIR BENEFIT LAUGHING
AT ALL OF US AGREEING TO PLAY IT THEIR WAY
UP THE LADDER UP THE SYSTEM
IT'S TIME WE STARTED TO WORK TOGETHER
THERE'S A FUTURE WITH US THE BOSS SAYS
WORKING OFF THE BACKS OF OTHERS IT'S PAID HIM WELL
IF I SMILE & AGREE & FORSAKE MY PERSONALITY
MAYBE IN 20 YEARS I'LL HAVE THE POWER TO RUN LIVES
UP THE LADDER, UP THE SYSTEM
LETS HAVE A WORLD THAT BENEFITS ALL
DON'T TALK TO ME OF PROFIT AND MOTIVATION
ALL I SEE IS FEAR NOT TO FALL BEHIND THE REST
WHO ARE STEALING AND CHEATING AS MUCH AS THEY CAN
ALL WITH THE PROTECTION OF OUR GOVERNMENT

DIRECT YOUR ANGER AT THOSE WHO OPPRESS YOU, NOT AT THE SCAPEGOATS THEY CREATE.

ANOTHER FABULOUS OUT OF SOCIETY PRODUCTION



FRESNO-The scene here has been growing again the last few months. The new bands are: HARSH REALITY, a fast solid sound with real good back-up vocals. This group has been together just a few months and have played several gigs. They have the potential to stick together and be a leading force in the Valley area. They'll have a demo tape out by October. VICIOUS BUNNYZ are fronted by Fat Jerry. Everybody around here seems to know him. Just ask someone, and they say, "Oh yeah, the big guy that wears Catholic girls' skirts, rides a 4 foot long skateboard, and has the flourescent pink and blue mohawk". Coreen from the FRIGIDETTES has taken over their drumming duties. They have chosen a slow-to-medium style of punk, and have made a big splash with their first few gigs, what with Jerry being pretty wild on stage. Wawona is a small town near Yosemite, and is the home of the WAWONA BOYS CHOIR. Their guitarist, Merlin, is from San Luis Obispo, where he had a band called AK47 a few years ago. These "mountain boys" do some funnypunk, and have a great song called "I'm Proud To Be A Homo From Wawona". CELEBATE NYMPHOS are an all-girl band from Selma, have yet to play a gig, but have been practicing a lot and do a mixture of originals and punk covers. THINK TANK are still trying to get their shit together, and are born from the ashes of the MANIAX and CAPT. AMERICA AND THE AVENGERS.

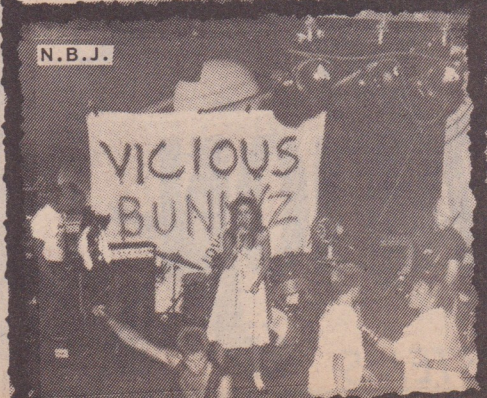
NAZI BITCH AND THE JEWS have been playing a lot of the local gigs lately, and will be recording their EP "Dream Victim" at Tom Mallon in S.F. CAPITOL PUNISHMENT was the first Fresno HC band to put out their own record, a 7" EP "Two Party System", and it is totally hot. It is being distributed by all the major indie distributors, and will be in the shops by the time you read this. There are several people putting on gigs now, most notably Valley Hardcore Booking, led by Vence Barela. He has had good luck with several different hall gigs in Fresno and Selma, and has recently put on SIN 34, SOCIAL UNREST, and MINOR THREAT. Rachel Dumont is another person who has been doing gigs and collaborating with VHB. She put on recently PERSONALITY CRISIS, M.D.C., NAKED LADY WRESTLERS, etc. at the Wild Blue and at the Portuguese Hall.

Bakersfield, a city of 100,000, about 100 miles south of here and just north of L.A., has a cool little scene and have had some gigs lately. Nancy Strouss put on 2 gigs recently at the Fraternal Hall on Calif. St. D.R.I., CAPITOL PUNISHMENT, SIN 34, AMERICA'S HARDCORE and locals PRIMER GREY played to a crowd of punks and new wavers. the lead singer of PRIMER GREY looks like Seargent Carter on "Gomer Pyle". P.G. play fast thrash, and do this song called "Hey You, Watcha Lookin' At", that is sung with the most intimidating sneer. They're great, a fresh new band! Nancy has a band called MENTAL DECLINE--haven't heard them yet, but they should be good. She may be doing a CIRCLE JERKS show at a wrestling arena. Bands should try to play Bakersfield, as it's a new scene and the people are very nice.

We have a lot of contact with the San Luis Obispo/Santa Maria scene. A lot of their bands play over here, and vice versa. LOS CREMATORS/DOS MANIACS are a band of drunken idiots who play hilarious funnypunk, and played here at a rip snortin' party. Dan Harrison fronts the ASSAULT from Santa Maria, puts on most of the shows there, and is working on a compilation LP titled "This Is The Central Coast, Damn It". Also featured on that album is DEATH OF GLORY. DofG have a cool British look, and play hard hitting medium-to-fast punk. They plan to put out an EP on Fresno's Stage Dive label.

We've had some violence at some of our gigs, usually with some big guy beating the shit out of some little guy because the thrashing was unnecessarily violent and hateful. These big goons who try to viciously hurt people while thrashing make me and a lot of other people sick. They should wise up, or just get out of punk. Maybe we could start doing songs that discourage this redneck-jock violence, but doesn't take away from the excitement of fun thrashing. Any other violence we've had at gigs has almost always come from people who are not into the scene, and are not punks at all. Also, the cops have left us pretty much alone lately, mainly because we don't allow alcohol at the gigs. But that rule always gets bent a little bit, as it's impossible to enforce.

I'm always meeting new punks from our town Fresno, and little towns around here like Madera, Visalia, Hanford, Lemoore, Corcoran, Atwater, etc. The future looks bright for all the punks, bands, zines, and promoters around here. Hardcore has done nothing but grow here in the San Joaquin Valley. Dale Stewart

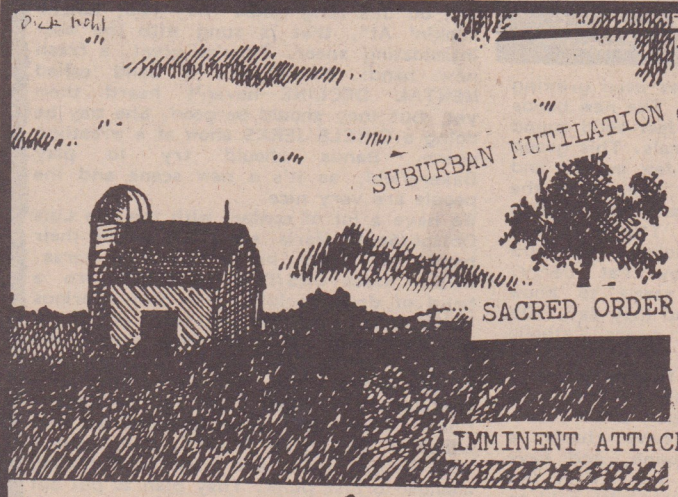


SOME ADDRESSES AND PHONES

Valley Hardcore Booking-Vence Barela, 2018 Knowles Ct, Selma CA 93662, (209)896-5289/ Capitol Punishment-Stage Dive Records, 400 w. Gettysburg #236A, Clovis CA 93612, (209)292- 4605/Rachel Dumont-1440 Barbara Dr, Selma CA 93662, (209)896-9243/ Nancy Strouss-2800 hempstead Ln, Bakersfield CA 93309, (805)834- 4380/ Primer Grey-2612 Courtleigh St, Bakersfield CA 93309, (805)831-1510/ Dan Harrison-P.O. Box 1343, Santa Maria CA, (805)929-1400/ Death Of Glory-Matt, (805)541-1355/ Los guys, Box 1772, Santa Maria CA, (805)925-4279/ N.B.J.-Annelle Zingarelli, 3344 E hampton way, Fresno CA, 93726/ Harsh Reality-Loren White, 5772 E Tarpey, Fresno CA 93727, Todd Sharpe (209)227-4623/ Vicious Bunnyz-9365 E Clinton, Freasno CA 93727, (209)292-2152.

SACRAMENTO-Time for some Sacto news. REBEL TRUTH is back from their almost nationwide tour. Their automobile fucked up. But they do have their EP out on Version Sound. TALES OF TERROR will have an LP, "Gods From Outer Space" out soon, to be followed by a tour. They're hot. I don't know if the VACANT have scrapped their plans for vinyl now or not. Ask them. New bands include FORCED TRADITION, CIRCLE K, and BEYOND UTOPIA (our first peace-love-vegetarianism band). Stu Katz's Club Minimal , aka Club Dismal, is finally open after much red tape and a slam-in at the State Capitol. Personally, I wish his ticket prices were lower. Vortograph, run by Bart Cavakook, is still closed due to some dumbass fire regulations dug up in the 1800's.

Another new fanzine is soon to reveal itself- it's called Sacra-mental. My zine, Spamzine, is still going despite financial difficulties (that's what you get when you try to put out a fanzine for free). If you want a copy
and a kind word, send two 20¢ stamps to me, boo fuckin' hoo. Catchya later, Sumpy- Spamzine/ 2422 Rashawn Dr/ Rancho Cordova CA 95670.



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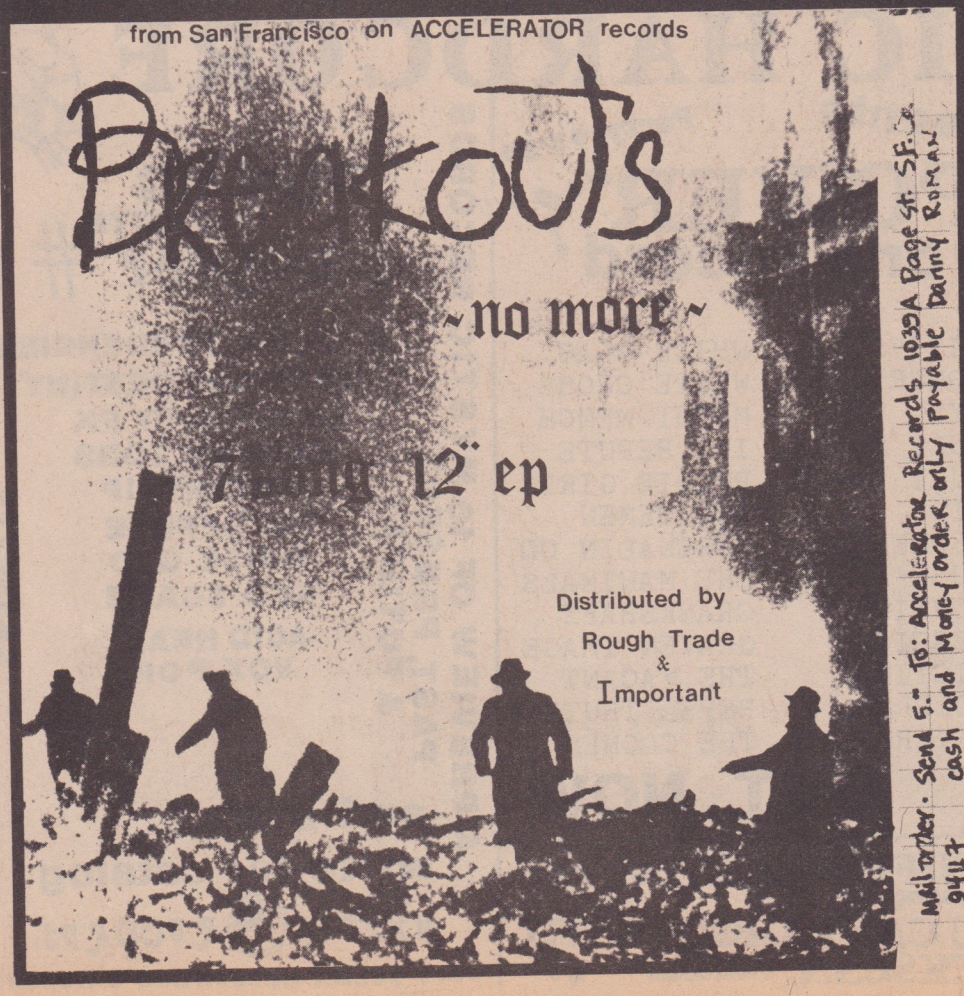
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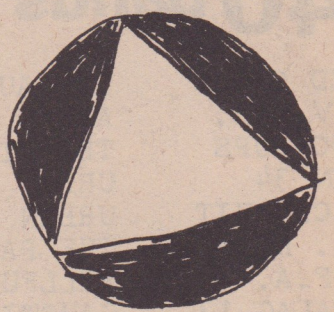
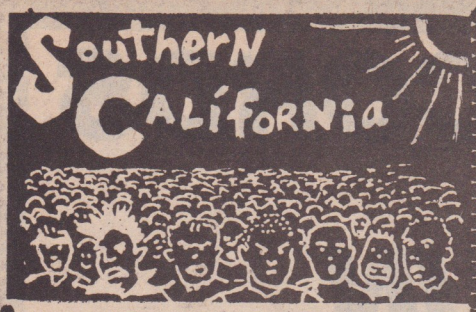
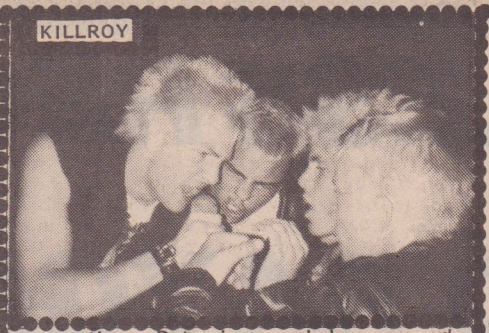


Tape-Album on sale NOW! Available at Universal, Rough Trade, Record Factory, or by Mail: send 2.75 to No Label Records P.O. Box 11968, Santa Barbara CA. 93107. Lyrics incl.

Southern California





L.A.-Welcome again, dearest readers, to yet another one of them DAMN SCENE REPORTS! What's up in L.A.? Uh, the sky...(thank you Drew!)
Rock-n-Rollercoaster is always a good term to describe the SoCal club situation. Ya know, these places come and go, and they always go. Sad, but true--The Vex closed; actually I'm not sure if anyone noticed. The (HJ's) Orphanage fired its booking man, and along with him went any chance for any more shows there. Cathay De Grande, which has closed its doors so many times B-4, is on shakey ground. This club has been the only steadily happening place of late, and the future, especially due to police pressure (putting on the clamp) looks bleak. The B.Y.O. has ceased putting on shows, for the time being anyhow. They're concentrating on their Generation mag and "Someone Got Their Head Kicked In #2" compilation LP.
Speaking of new discs: New Alliance will be bringing us the debut LP of NIP DRIVERS, one of the better platters to come out of these parts recently, I might add. Upstart Records have CIRCLE ONE's "Patterns Of Force" finally out, and will soon have out vinyl by HATED PRINCIPLES and RED SCARE. FLASH!!! The most amazing fucking news...Jordan's "Party Or Go Home" We Got Power 40-band comp is being made as I speak! Hopefully, it'll be in the stores by next year, which coincidentally, is 1984.
Flipside mags 6 year anniversary is celebrated by the release of F.S. Video fanzine #2, a must for anyone with a video tape deck.
Anyone with a radio in SoCal should be tuned into Adam Bomb's "Final Countdown" show on KXLU 88.9FM every Monday evening from 11-12. On that same station there's Stella's "Stray Pop" show, the following night from 11-2 in the morning. Uh...
If Your Band Needs A Drummer Dept: Chuck Biscuits out of CIRCLE JERKS...Janet out of REDD KROSS...Robo out of MISFITS and living back here in L.A. Too late-Biscuits back in!
Well, until next time, remember...too much of the same thing is rad. Dave Markey

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DR. KNOW	THE PATRICTS	MINUTEMEN
J.F.A.	WILLFULL NEGLECT	ADRENALIN OD
STALAG 13	CAUSTIC CAUSE	THE MANIMALS
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MIKE MUIR OF

SUICIDAL TENDENCIES

MRR: Why don't you talk about what you write about. Are your songs autobiographical?

MIKE: Well, most of them are personal things; about things that I'm interested in, that relate to me.

MRR: Is that song "Institutionalized" something that actually happened?

MIKE: To me? No. But some of it yes; it's based on someone's biography in a way. That's the way some people might interpret it. It didn't really happen. I didn't get stuck in an institution, my parents didn't come in and say "You;re on drugs". But it's situations like that that've happened to my friends a lot, they're always talking about it, it's something that happens.

MRR: Where'd you come up with those little details like "all I wanted was a Pepsi"?

MIKE: Actually, I got it from this little kid named Howie, who's about 12 years old. He used to hang out with us. He lives up here now. One time he goes "Mike, did you ever look at the wall and just look at pictures and you figure out everything and it makes so much sense?" It's like some people that do drugs, acid, or whatever; I don't do that stuff. But they'll look at a light and they'll go "Wow, everything makes so much sense!" It was just funny he was saying "Man, I told my mom to give me a Coke, and she wouldn't give me one. Wow, I don't know why. Why?" I just put that in there cuz I thought it was amusing. It all relates to having problems with parents and when they can't deal with you they say "I'll have you stuck in an institution". I know about 10 or 15 of my friends have been, and it's all a situation where their parents just are tired with dealing with them. They're not saying "Okay, this is the way you are and let's try to figure it out". They say "It's too much of a bother, we'll just stick him in an institution." It's saying just because you can't/don't understand the way a person is doesn't mean they're crazy. They probably can't understand the way you are. It's just a cop-out: stick him in an institution.

MRR: What are some of the other thematic things that you deal with?

MIKE: In lyrics? "Subliminal" is talking about the subliminal messages they do in movies. And really you don't know if there's anything in it and it's just a possibility. I really don't think that you should preach to people. I'm more into education and it's something a lot of people aren't familiar with. It doesn't really tell a lot, but if they're interested in it they can go and maybe get a book and read about it. It's an interesting subject, something I'm interested in. It's a possibility that it exists.

MRR: Your band or you, I'm not sure which, has a rep down there [LA]...

MIKE: Oh, yeah, that's because we do a lot of charity work! Yeah, I guess.

MRR: Well, what's that all about?

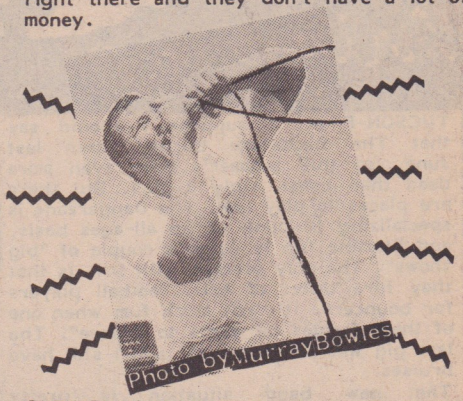
MIKE: I guess it's a lot of reasons, me, personally I don't know. I think part of it is that a lot of people even punk rockers are not into changes, and our following is not typical punk rock crowd. We got a lot of short hair and stuff like that, but we dress differently and they draw these shirts and they're into the band. They all have their own different shirts, different drawings, personal things. Everyone calls everyone a poseur: "I'm the only punk rocker there is". That's the way everyone is. They 're the only punk rocker, he's a poseur. Talking about their best friend: "He's a poseur." It's ridiculous. As far as one thing, we used to put on shows, and we made a demo tape. We played basically just in our area, so as far as the punk rock thing--they'd never heard of us, and then finally we were reading the Weekly and there was an ad in there for this place called Dancing Waters. It had our name on it and we're going "Wait!". For us it was like we weren't playing any place else. We kind of had our heads stuck and we were just doing what we wanted to do, and we didn't want to play in front of other people. We said "Okay, let's do it." All our friends went down there. They got all these punk rockers that never heard of our band, and they got these people wearing blue bandanas and the shirts with all these drawings: Suicidal Psychos, Suicidal Silos. And then we play and they go crazy. They were going "Fuck!", they were scared. It just looks like a gang. The area is not a rich area, there are a lot of minorities, which is another thing; there's not very many black people that go to gigs, or Mexicans. Our bass player is Mexican, our guitar player is ½ Mexican and there's a lot of Mexicans, black people at our gigs. A lot of people are real predjudiced still, you know.

MRR: So you get shit for that? Or it weirds people out?

MIKE: It's not like they'll say "I don't like you band because of it". When we're playing they won't go to the show, they're kind of afraid. Which I can understand too. If there were some people that just come in there and they look a little crazy. There's all kinds of stories and someone will say something, and stories get made. And it's easy to believe cuz you figure if there's all these people there that if they got in a fight they'd all jump in. But like ½ of the people don't even know each other. They just picked up on it. And the people who are into our band, are into it. It's like they don't go to see BLACK FLAG and put on a BALCK FLAG shirt, and they don't go see DOA and put on a DOA shirt. They're SUICIDAL and into it.

MRR: Why is your crowd that energetic and what's that all about? How are they different other than what you just described?

MIKE: Where we live it's like back and the kids get out their energy. Where skating started is where we live. My brother started Dogtown skating. When you're a surfer, you go surfing for the weekend, you get more freedom from your parents; you're leaving the house at 4 in the morning, and you have a little more control. You go "Mom, I'm going to a gig". You have more freedom, you're on your own more and they're into themselves, they have more energy. they live closer and they want to get out, their houses are right there and they don't have a lot of money.



GLEN(Friedman): Why are people using you as scapegoats so much for all things? Or is it true? What's the story with that? Everything in the press about SUICIDAL TENDENCIES is negative, until the album came out and it got a good review in MRR.

MIKE: Well, it's cuz punk rock is supposed to be anti-establishment, but as far as punk rock goes there is an establishment and we're not really into it. We're not into doing things cuz that's what you're supposed to do if you want to make it as a punk rock band. And really until recently, we never did what we were supposed to do; like kiss peoples' ass and go "Oh, let us do this". We were like "If you don't want us to play, we won't play".

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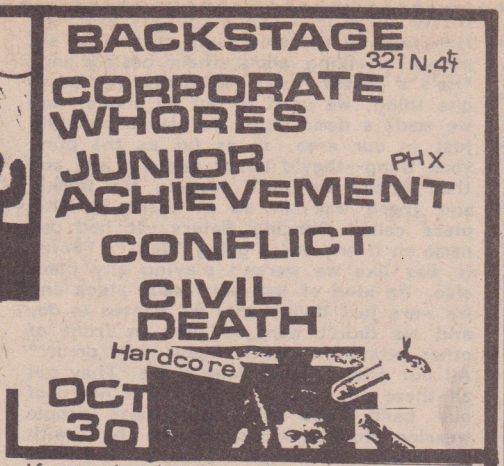
TUCSON-First, I suppose I should say that The Backstage burned down last June, so this summer's been even more dead than usual. Only 3 gigs. But there are places to play now. The Dangerzone is specializing in punk on an all-ages basis, and Stumble Inn is doing a couple of "big shows". The only problem with S.I. is that they hire Univ. of Ariz. football players for bouncers. It's not much fum when one of them decides he wants to "dance". The last gig was ten days ago, and I still have bruises.

The new band situation is pretty interesting. CIVIL DEATH and CORPORATE WHORES broke up at the beginning of the summer, which bummed me out pretty bad. For a while we just switched a lot of personnel and became INNER CIRCLE, NUMBSKULLS, and MANO BLANCO. The last 2 broke up before ever playing out, and out of them we formed U.P.S. (USELESS PIECES of SHIT), which is essentially just the CORPORATE WHORES with Lenny of CIVIL DEATH on vocals. Most of the others are doing something, but it's not definite what it will be yet.

CONFLICT and PUBLIC ENEMY are still around. CONFLICT's LP, "Last Hour" should be out by the time you read this. It'll be Tucson's first HC vinyl.



If your band wants to play here, I would suggest calling Nick at (602)327-1906. He can either arrange your booking, or get you in touch with someone who can. Also, you can try writing me for help. Hope to hear from you soon.

Matthew "Sludge" Griffin/ c/o U.P.S./ 2763 N. Park Ave./ Tucson, AZ 85716.

P.S. Tucson: we can't afford to be factionalized any more---I'm calling for a bridging of our gaps so that we can be one united scene. We're too small for the kind of trips we're pulling on each other. If we want to survive, we've got to pull together. Let's do it!

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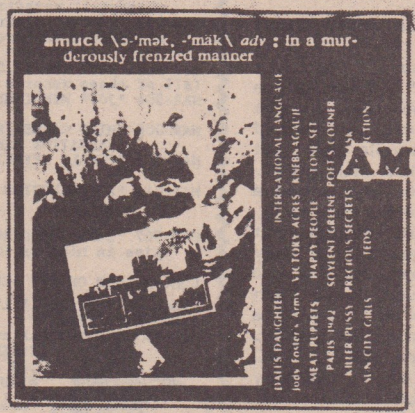

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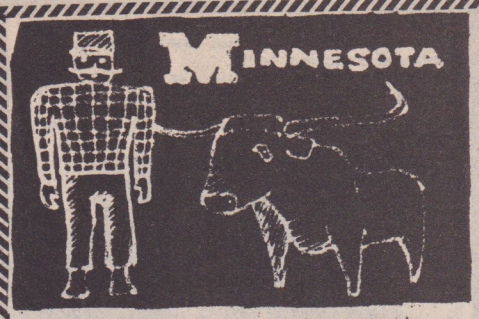


CHURCH PICNIC

CHURCH PICNIC,L-R,BILL,DAVE,CHURCH,MARK.

INTERVIEW EXECUTED BY PETER DAVIS/YOUR FLESH FANZINE, 2100 dupont ave s. apls mn

Q- DO YOU ALL SHARE A COMMO N BELIEF? DAVE- THREE DIFFERENT PEOPLE WITH TH REE DIFFERENT BACKGROUNDS LEAVES A SMALL CHANC E FOR THAT. BUT LIKE OTHER BANDS WE WANT TO MA KE OUR POINTS; WE ALL HAVE SOMETHING TO SAY & WE WANT TO SAY IT. YOU CAN LEARN MORE FROM MUS IC TODAY THEN YOU COULD IN THE LAST TWENTY YEA RS. EVERYTHING IS MORE DIRECT & TO THE POINT T HESE DAYS. MARK- I DONT THINK SO, POLLITICALLY & SOCIALLY IM FAIRLY CONSERVITIVE AS FAR AS AN Y REAL "PHILOSOPHY" I THINK THE STRAIGHT EDGE IS PRETTY COOL. BILL- WE ALL AGREE ON ALOT OF THINGS. Q- WHAT IS YOUR DEFFINITION OR INTERP RETATION OF THE "SCENE" ? BILL- WHEN THE "BUM" FAMILY NEXT DOOR KICKED OUT THERE ELDEST SON BECAUSE HE WANTED TO GET A JOB. MARK- I THINK THE QUOTE "SCENE" IS JUST A REGULAR FOLLOWING OF SOMETHING; THERES A BIKER SCENE,A HEAVY MET AL SCENE,ETC.ITS JUST THAT WHEN APERSON OR BAN D ASSOCIATES ITSELF WITH AHARDCORE SCENE,ITS L IKE THERES SOME KIND OF UNWRITTEN RULE THAT SA YS THEY HAVE TO SUPPORT IT.MAKE UP YOUR OWN MI ND;ARE THESE PEOPLE ALRIGHT? IS THIS A WORTHY CAUSE?I THINK SOME BANDS ARE GETTING DOGGED BY

INTERVIEW WITH CHURCH PICNIC
DAVE MOE-21/BASS & LEAD VOCALS
BILL DEVLIN-21/DRUMS & VOCALS
MARK ROTERMANN-17/GUITAR & VOCALS

Q-WHAT WOULD YOU SAY ARE YOUR MAJOR MUSICAL IN FLUENCES ? BILL-HUSKER DU, MINUTEMEN, DAVE-DIS CHARGE, YOUTH BRIGADE, HUSKER DU , STRANGLERS. MARK-JUDAS PRIEST, DOA, HUSKER DU, JOY DIVISIO N & KILLING JOKE, RUSH, AND BACH. Q-WHAT OTHER HOBBIES OR SPECIAL INTERESTS DO YOU HAVE OUTSI DE OF MUSIC? DAVE-SKATEBOARDING, FILMMAKING & BEING INVOLVED IN THE SCENE & THINGS THAT CAN CHANGE OR HAVE AN EFFECT ON PEOPLE. BILL- SCUB A DIVING, COMEDY, & WACKY IMITATIONS & ARTISTS MARK- NOTHING SPECIAL. Q- HOW WOULD YOU SAY TO UR UPBRINGING WAS AS A CHILD? MARK- I STILL AM A CHILD I GUESS. BILL- I WAS RAISED BY A MIDDL E CLASS IRISHMAN. THE LAST KID OUT OF EIGHT. DAVE- MY BROTHER WAS IN A GANG & IT REA LLY LOOSENED UP MY PARENTS ALOT & GAVE ME ALOT OF FREEDOM. Q- ARE YOU EMOTIONALLY ATTACHED TO YOUR MUSIC? DAVE- LYRICALLY THE MUSIC CAN BE R ELATED TO ALOT OF DIFFERENT TYPES OF PEOPLE. M OST OF IT IS JUST FEELINGS RIGHT FROM THE HEAR T . I DONT WRITE ALOT OF BITCHING LYRICS. IMS TEAD OF JUST SAYING I HATE YOU YOU SHOULD BE D EALING WITH WHY YOU HATE THE PERSON. WHY WAST E YOUR TIME JUST HATING THAT PERSON? MARK- I CANT REALLY TAKE IT TO EMOTIONALLY SINCE DAVE WRITES MOST OF OUR MUSIC. I DO TRY TO PUT ALO T OF INTENSITY INTO OUR SHOWS THOUGH. BILL- I LIKE WHAT WE ARE DOING. Q- IF YOU WERE TO CATA GORIZE YOUR MUSIC WHAT WOULD YOUR CONCLUSIONS BE? DAVE- OUR MUSIC CANT REALLY BE CATAGORIZED FOR CERTAIN; THERES LOTS OF DIFFERENT THINGS T O IT. STEREOTYPING YOUR MUSIC CAN BE LIMITING. BILL- I THINK WE HAVE OUR OWN SOUND BUT ITS BA SSICALLY HARDCORE. MARK- I HONESTLY CANT FIND A CATAGORY. A PERSON REALLY WOULD HAVE TO LIS TEN TO US TO PASS ANY KIND OF A JUDGMENT. Q- HOW DO YOU FEEL ABOUT MIXING POLITICS & RELIGI ON WITH YOUR MUSIC? BILL- I THINK ENOUGH BAN DS ARE ALREADY MIXING POLITICS & RELIGION WIT H THEIR MUSIC WHICH LEAVES US MORE ROOM TO DEA L WITH THINGS THAT WE FEEL MORE COMFORTABLE WI TH. MARK- I DONT MIND OTHER PEOPLE DOING IT BU T I DONT REALLY HAVE ANY SPECIAL SUBJECT OR PO INT THAT I WANT TO GET ACROSS. OTHER THEN THAT I WANT PEOPLE TO MAKE UP THERE OWN MINDS. DAVE - I THINK ITS A GOOD THING AS LONG AS YOU RESP ECT THE AUDIENCES FREEDOM OF CHOICE & THEY RES PECT YOURS. IF YOUR GOING TO DO IT ATLEAST KNO W YOUR ISSUES!!! THE HARDCORE PRESS UNNECESSARILY BECAUSE THEIR E NOT "SCENE-SUPPORTIVE"...DAVE-A SCENE CAN BE A GOOD THING,BUT YOU JUST HAVE TO BE CAREFUL O F WHOM YOU ASSOCIATE,IF YOU WOULD LIKE TO BE D INVOLVED.IF ITS A FAIRLY NEW SCENE,IT CAN BE D ESTROYED BY QUICK JUDGEMENTS.DONT BE SO QUICK TO JUDGE;YOU ARE THE ONE TO DECIDE.STRENGTH IN THE SCENE COMES IN NUMBERS.MINNEAPOLIS,SPECIFI CALLY,IS A SMALL SCENE BUT RAPIDLY GROWING IT S STILL AGOOD SCENE,HOWEVER& I STILL LIKE TO H ELP OUT.THE REAL IMPORTANCE LIES IN GETTING IT F YOUR ASS & GETTING INVOLVED. Q- ANY LAST CO MMENTS OR STATEMENTS? DAVE- YOU CAN GET OUT OF ANY PROBLEMS, IF YOU TAKE THE INITIATIVE TO GO ABOUT SOLVING IT. MARK- THE SEVENTIES ARE BACK BY POPULAR DEMAND. Q- ONE LAST ONE...WHY THE N AME? MARK- I THOGHT UP THE NAME.WE WANTED SOM ETHING TO RELATE TO THE FACT THAT WE PRACTICE IN A CHURCH.IF YOU REALLY WANT THE WHOLE STORY WRITE TO US AT THE CHURCH.

The 1st St. Church
882 East 5th St
St Paul, MN 55106

The scene here is a great mystery now. Some shows, like the DEAD KENNEDYS, draw 1000 people. Some, like BLACK FLAG or the EXPLOITED draw 500. Then there's the "other" shows, which constitute all the remaining hardcore shows, which draw no more than 150. Those who do support these last shows and bands make up in enthusiasm for what they lack in numbers, and this summer we've a alot of good ones. But now, on to the local band round-up. By now you know NEGATIVE ELEMENT are broken up due to the Stepes moving downstate to Peoria. They have a singer lined up, and are ready to do their thing down south. Tom (vocals) and Keith (drums) are already advertising for new members and should be up on the stage in no time. RIGHTS OF THE ACCUSED are only able to play on the weekends because of Steve Stepe (bass) also being in Peoria. As these boys grow, so does their sound and potential. ARTICLES OF FAITH have just released the 2nd EP, "Wait". The first, "What We Want Is Free", has sold out its 2nd pressing, and is expected to go into its 3rd. They've added a 3rd guitarist in Adrian. Also, Pat (manager)/A.O.F. are doing the hall shows which keep the scene going. NAKED RAYGUN finally have their "Basement Screams" EP out, and have already recorded and mixed 19 songs for a 7" single and an LP. The EFFIGIES play out every 3 or 4 months here, and have recorded 12 tracks for the upcoming LP, due out this winter. They seem to have grown too big to play around here anymore or to be part of the scene, so...END RESULT have been taking some time off from playing lately, but they should be back in the fall. Plans are almost complete for the terrible trio's first single; you can slso check them out on the "Master Tape Vol. 2" LP. The ANTI-BODIES have also taken some time off from playing out, and they also appear on that compilation. Jamie (vocals) has left the band. G.N.P. are a fairly new band on the scene, and are one of the few Chicago HC bands that have girls in them (2), and the bass player of ANTI- BODIES is their singer. EVIL I are fronted by Carol (singer) and have been laying low lately, looking for a place to practice. SEISMIC WAVES have all gone off to school and are planning on releasing a single in Nov. with a "Thanksgiving Break" show planned. Another band with a single on the way is SAVAGE BELIEFS, whose record will appear on A.O.F.'s Wasteland Records. These guys are getting

PHOTO BY PATTI PEZZATI

better every time out. The INTERCEPTORS have added a 4th member in the person of Dave (ex-DA!) on vocals and guitar. Basically, these boys are a cross-over of HC/HM/Psychedelic/pop- not too bad when it all clicks. The END have broken up. Also, there are a lot of young and new bands around practicing, but none of these bands want to play out or set up their own shows. Now there is no "real" place to play besides hall shows by A.O.F., but that is being stopped because of financial problems. So the search goes on for new halls that are cheap. Also, Last Rites fanzine is well and growing with each issue (which comes out every 6-7 weeks). We are close to establishing a label, Last Rites Records, and plan to do Rites EP this fall. Look out for it. Also, Rave On zine is still appearing every so often. Finally, DIE KREUZEN are NOT broken up. They have recruited a friend of Danny's from Rockford to play guitar, and should be out and about in November with all new material.

Bye for now. Last Rites is available for $1.70 ppd. from me, Sean Duffy, 1717 Sunnyside Beach Dr, McHenry IL 60050. Or call (815)385- 6519. For info on hall shows, write Pat Gruber c/o A.O.F., 3257 N. Seminary #2E, Chicago IL 60657.

THE CLITBOYS
WE DONT PLAY THE GAME

PEACE ON EARTH

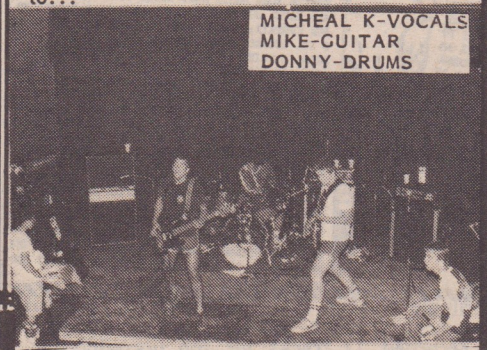
MICHEAL K. AND THE GOLDEN RULE:
A CONVERSATION WITH THE CLITBOYS

BY VIC BONDI

The CLITBOYS are unique in that they stepped almost full born into controversy. From their earliest gigs to their new record, (We Don't Play Their Game, available from Feedback Records, P.O. Box 18723, L.A., Ca. 90007) they have had to deal with a flurry of criticism, from the political lyrics of the songs to the imitative nature of their thrash. The band has become one of the centers of division between "political" punks and "non-political" punks. That such a storm of disagreement should surround such a new, and relatively obscure, band is no small reflection on their goals. From the beginning, the band has consciously addressed pressing issues, from homophobia to conformity; sometimes, as their critics have said, in a manner heard many times before. If the CLITBOYS sometimes seem unoriginal in their approach to their music, it's possibly a reflection of lead singer and bassist Michael K.'s character. He is an enigmatic performer, whose ambition, more often than not, exceeds his grasp; and though somewhat confusing, his arguments never betray the slightest insincerity. What follows is a recent conversation with him on the subject of his music and his methods.

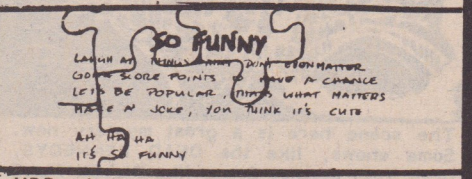
MRR: You guys just got done with your tour; and you went all over the East Coast and...
MK: and everywhere in between...
MRR: and reflections on it...
MK: Reflections? I enjoyed it a lot. It wasn't a financial boon, it wasn't really...we weren't pleasantly surprised by any amazing things. We had two really good shows - some bad ones, but it was a good opportunity to go to different cities and show them what we're about, get our record out.
MRR: Sometimes you've been known to go in front of a crowd and ask them to speak their piece before you play. Did you do that anywhere on this tour?
MK: Seldom. Simply because I was shook up the first couple of days by mindless idiots who just scream, "Shut up and play," and people who were really anti-communication. That happened our first couple of gigs, and I guess I was a bit frustrated.
MRR: You would consider someone shouting "shut up and play" while you're trying to talk from the stage anti-communication?
MK: Yes. Because our songs, each one of them, when we write them, I try to think, "What am I saying good, what am I getting at, am I helping the world in any way, am I whining, and what sort of effect am I having? What sort of ideas am I getting across?" And you know - let's face it - there's not always the best sound systems, we play very fast, and a lot of what we get across isn't easily understood. Since I really care about the ideals and convictions in our songs, it seems
natural to want to communicate those real strong feelings either before the song, during the song, or before the show. It's real important to have this communication. Punk rock or Hardcore, like we say in "Slogan Boy", is a lot more than dressing up and throwing around tired cliches. It's real important to think about ideas and communicate.

MK: Well, our music is intensely emotional, and built upon real... a lot of frustration, bitterness, but also hope and happiness. So, although it's built upon these deep emotions, our songs are a lot more than "I hate, I love, I'm sad." It goes beyond that, in that... we're not a political band in the sense that we're dealing with capitalism vs. communism, anarchy vs. organized government, but there is an inherent politicism in our songs in that we take stands on issues. I think that it's right there, since we do take stands on issues, there's intellectualism right there, and we don't take them and just say, "I feel this way just because," it's rather, "I feel this way because of this, this, this, and this," which intellectually adds up to...



MRR: ...a gutteral scream.
MK: ...a rational idea expressed with intense emotion. It's very much like looking at a song like (A.D.F.'s) "What We Want is Free". That song is built with an extended metaphor laying down some basic ideas to get to your point. However, you're not delivering them in a monotone spoken voice, talking over music in the background - your whole heart and soul is into it. Basically, we look at it as though we can be intellectual and we can have very important ideas, but also have a whole lot of sincerity about it.
MRR: Well, I'm not doubting that. I'm just saying that if you're comparing what you're doing to what I'm doing, or that "What We Want is Free" is similar in methodology to what you're trying to pursue, the difference is - I agree with you, it's intellectual and emotional and political all in one shell - but the thing is, that I don't step out and explain myself. I feel like the music is enough for people to go on. To a certain extent, going to people before a song and saying, "This is what I mean by this song," you limit their ability to interpret it to their own satisfaction. MK: I see what you're saying, but...in none of our introductions do we really say that. We might...
Mike: ...touch on a topic. Talk about what the idea is, and not just summerize the song. Say with "Gay's OK", we'll just talk about the issue of homophobia, and people picking on gays. We're not gonna say, "I mean this and this". We'll just talk about putting down gays, they're a minority just like Blacks or whatever. It's just touching on it, not explaining what the song's about.
MK: It's like, "Here's an issue, here are some ways of looking at it, and therefore this is the song"
MRR: This is the issue that inspired my emotional reaction to it.
MK: Right. Things exist, there are things around us, things exist and I feel a certain way about them, and this song shows my response.

MK: By intellectualism, I mean lyrically; we want to try to get across more than a gutteral scream in every song. It's ok to write personal lyrics, and it's ok to write about your feelings, however, I find it important to add - if not a universality to it - at least a real relevance to our songs. So when I say intellectually, I mean a lyrical statement that needs to be thought about...either by sitting down and looking at the lyric sheet, or thinking about what we say before our songs... Questioning, even... I wouldn't mind so much if people said, "Hey, that's bullshit, I disagree with that, and this is why." That's why we give them the opportunity to communicate with the microphone. But a response such as "Just shut up and play" is...
MRR: Ok, on the other hand, I would reiterate that speaking on both an intellectual and emotional level, that what you're doing is really unnecessary - it's superfluous. A good band, both the intellectualism and the emotionalism of the music are going to come through. You say you want it to be more than a gutteral scream, then already you're saying to me that you consider your music to be in general form, a gutteral scream. It would seem to me that you've defeated your whole purpose.



MRR: A lot of people would say that it's the mark of a good craftsman that if your songs are good and well written and well pointed, and you're a good musician and a good performer, you don't need to expound on the points you're trying to make in your songs.
MK: I agree. That's on one level though. Our songs are a mixture of emotionalism and inellectualism. Agreed, if the performer is such as you describe, his emotionalism should be quite clear, and that should be very tangible, you can feel what he's getting across. The intellectualism is what I'm talking about. When I go out into the crowd and talk in a communicative way, or talk before songs, I'm not talking about what I feel and my emotions - that comes out in the song, it's pretty plain to see... but the intellectualism is hard to grasp, going by at one hundred miles an hour.
MRR: What are you talking about when you say "intellectualism in music"? What would that specifically be? A lot of people would say intellectualism is music in Eno; or adding modulated sevenths to drone patterns based on sixteenth century Indian religious chants.

THE CLITBOYS

WE DONT PLAY THE GAME

MRR: Why did you feel such a pregnant need to write a song called "Gay's Ok"?

MK: Basically, for two reasons. One of my close blood relatives is a homosexual, and a former girlfriend of mine, I tragically found out, was also. My first response was to put on a real convenient defense mechanism and say, "Fucking gays, fucking faggots," and then after the outburst of insecurity passed, I saw it... I saw a lot of homophobia around me, and a lot of blind persecution. It seemed to me a beautiful irony in punks, of all people, being so openly anti-gay. Here I saw cases, both minorities, both drastically different than the mainstream of society, and both generally viewed poorly by the media. The main link was that they had made a choice somewhere along the line of preference; in the punks' case, a kind of music they want to listen to, a way of life they want to live, a way they want to dress; in gays' case, a sexual preference. Here were these two cases that had a very strong link together, and there was this real irony that one would look at the other as this real terrible sick thing. Basically, I'm real anti - organized religion, and the hypocritical morality that follows organized religion. The only real rationalization I could find for the persecution of gays came out of organized religion - the Bible says it's bad. Otherwise, I couldn't see a reason why these people were so condemned. The song doesn't say, "Go gay." It doesn't say, "Try out homosexuality." It says, "Leave them be." Let them live their lives with their preference, just as any minority should have the right to be themselves. The three members of our band are heterosexual, so it's not really from personal experience.

MRR: You have other songs that deal with oppressed minorities. Do you identify with minorities in a certain way? Do you identify yourself as a member of the minority of people called punks? What do you think would be the distinguishing features between a punk and a straight individual?

MK: Well, I can't really say, because I don't really identify myself as a punk. I can't. I've become disillusioned with punk as a label; I'm not really comfortable with that label. I see too much hypocrisy. Too much hate, and not enough love. Basically, the way I can identify with those repressed minorities is simply - not that I'm a repressed minority - in a more existential sense, I am a stranger. I feel outside of society; I don't feel secure and warm within a group. I feel on the outside. So I can relate to being on the outside of the mainstream.

MRR: But there's a difference between being alienated and being an oppressed minority. The thing you're describing - feeling like you're on the outside, is that alienation or oppression?

MK: I feel more alienated than oppressed. However, in times of self-pity, sometimes I feel that I'm oppressed by the world. The world's made me unhappy, the world's made me desperate. But that's only in piteous times.

MRR: I mean the world...that's a lot. Of course, if you feel that way, you've got a lot of subject matter to work off of.

MK: But basically, we're really, really trying to work for more positive thematic ideas. Like our song "No Such Thing". I'm really tired of listening to bands over and over about hating this and hating that. The inevitable question I ask is, "So what?" I want to see something good happen, and I don't just want to struggle through life in unhappiness, and whine and complain and cry and be unhappy. I want something good to end up out of my life.

MRR: How do you see that reflected in your music?

MK: Like "No Such Thing" says, "I want to have high ideals," and I want to love and I want to care, and it's important; one person can be full of wonderful emotions and beauty. It's very easily squelched out amongst... it's like a flower in an industrial area, and all around it is concrete and smog. It's very easy for that flower to die. And so, in the music it's almost a plea for a higher standard of person, a more caring person, a more honest person, a more loving person, a more critical thinking person, a more objective...

MRR: Would you think that that's basically the jist of your music, more like a plea, or do you really think your type of music can influence people to be more that type of person?

MK: I'm not out to influence. I mean, I'm not out to change- I am out to influence, but people have got to come to that by themselves. It's just that these are some of my deepest emotions, and I would hope that these emotions are within everybody, somewhere. Hopefully, they will come out in each individual in their own small way and work for a better life. That doesn't mean overthrowing the government, and that doesn't mean killing authority. To me, what it means is, in their everyday life, just trying to take a moment and think, "How could I be a better person to myself and others?"a

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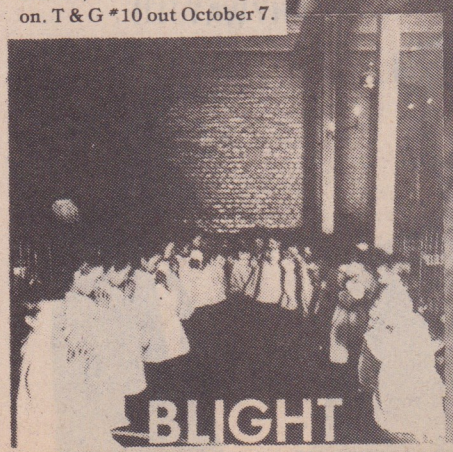
CLITBOYS

BLIGHT - 6 SONG 7" EP

"Blight, who are Blight?" The question is better put as "Who were Blight?" Blight existed for a short time in 1982. They were a Lansing, Michigan based band that featured Steve and Mike of the Fix on guitar and bass, and Tesco Vee of the meatmen on vocals. Known for their strange performances and harsh sound, Blight reflected Tesco's more serious and twisted visions, but with a song like "Seven winds over the Gobi Desert," the humor lingers on. T & G #10 out October 7.



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TESCO VEE — "DUTCH HERCULES" 12" EP

The Meatmen may be gone, but the world will never be rid of their sickoid singer Tesco Vee. The number one Meatman, and a first cousin of Ed Gein I might add, is back with his most disgusting endeavor to date. T & G #12 out November 25.

COLUMBUS

COLUMBUS-Thought I would drop you a line to let you know what's going on in Buckeye country. First of all, our all-ages club was closed down by the city. The result is that all shows are in the cellar of this one house, or, if we have enough money for a deposit, at a community center. There were 3 bands in town: a skate band called NO ...MORE came and went, the LAST AMERIKANS have moved to a power trio and are getting better, and HUMAN SUFFERAGE who will have a 7 song 12" EP out. Any bands who want to get in touch, please contact me, Tommy, at 6887 McCord St, Worthington, OH 43085

Oh well, fucking well, yes, Virginia, there is an underground in W.VA. Small, but we're here. While all of these redneck assholes are out in their fucking pickup truck 4x4 dreives, doing red downs and listening to LYNYRD SKYNARD, some of us are out digging into some alternatives...So far in Charleston, the most powerful group we've seen is the SCORE, who have a kind of a thrashing sound on a couple of tunes, and turn right around and can kind of sound wave-ish (almost). These guys have the energy (god, what energy) and a full album. they have a bassist who wears a bag on his head and calls himself Mr. X. he is a riot to see, he pours beer onto onlookers and pulls hair, and punblicly denounces coal mining. You son't do that in W.VA, but Mr. X does...I heard rumors they have been having phone conversations with Warner Brothers Records. Let's see this one... Also in Charleston we have a female fronted group of people entitled the DEFECTORS who do a lot of DK, PISTOLS, CRASS, etc. type cover music, but are jsut now getting their originals on the scene, I heard a couple in Sept. '83 at Christina's (the new music club in W.VA) and they sounded cool, they jsut need to piss the crowd off a little more...In Huntington W.VA I saw a crappy cover band called SUBMISSION who are close and punks at night and Marshall University preppies during the day. Oh well, what do you excpect out of a redneck dump like this? Till next time, if you're in the W.VA area, it's not my fucking fault! Oh yes, I almost forgot--Spit Dismal lives!

Phil Starr
Charleston, W.VA

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New England

MAINE

Maine?? OK kids--get out the map. There are 3 centers for hardcore here from south to north:

ELIOT: It's right next to N.H. and is in listening range of WUNH, carriers of Max R&R. No bands yet--they need drummers. No zines yet but there's lots of dedication and support. Tim S. got a great recording of the big show in Dover N.H. where the bands, T-0, VITAMIN, the QUEERS, VIOLATION, ZERO MENTALITY, and PSYCHO played. (Well, PSYCHO never played because of some violent rednecks with M-80's.) Tape out soon.

PORTLAND: the largest scene in the

VIOLATION

ZERO MENTALITY

largest city!?!? There is absolutly no good radio here. One band--VIOLATION, the just rip it up everywhere they play. Lots of skaters here too. Two mags, Jamie's WHAT IF... and the more new wavy NERVE (sorry no addresses). There is only one cool club, Geno's, where Sat. afternoon all ages shows may start in Sept.; otherwise it's 20 and older. PSYCHO and ZERO MENTALITY played there Aug. 5 and the underage kids got kicked out 5 or 6 times, they had fun.

ORONO: Where this report originates, one cool radio station, WMEB (a carrier of Max R&R), I also do a hardcore show, following Max R&R. So send me stuff to play, ok? Only one band at the moment but another is forming. The one band, ZERO MENTALITY a bunch of kids who play fast and short songs. Banned from half of the clubs and all Holiday Inns. Only one club worth mentioning, Ram's Horn, a no alcohol and all ages hall that holds about 100. Another redneck bar that said would give us a chance but that's 20 and older, so what's the use?? One mag here, Wicked Free that is put out by a bunch of people.

The scene here is tight even though 250 miles separates Eliot and Orono. Everyone knows each other and is friends. VIOLATION and ZERO MENTALITY are very cooperative and not just because Lomar (VIOLATION) and I (ZM) are brothers. We all get along swell. Get the

QUEERS

Maine H.C. compilation cassette (see below). There are some kids in UNITY (great name) that are into H.C. and a scene may develop there too. There IS hope for this backward state after all. Skate till you leave? Cecil

Write to: VIOLATION c/o Lomar
96 Maple Ave Scarboro, Me 04704

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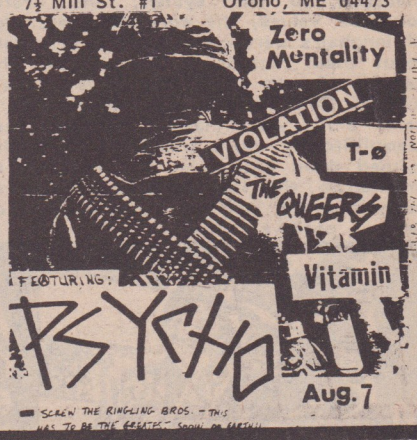

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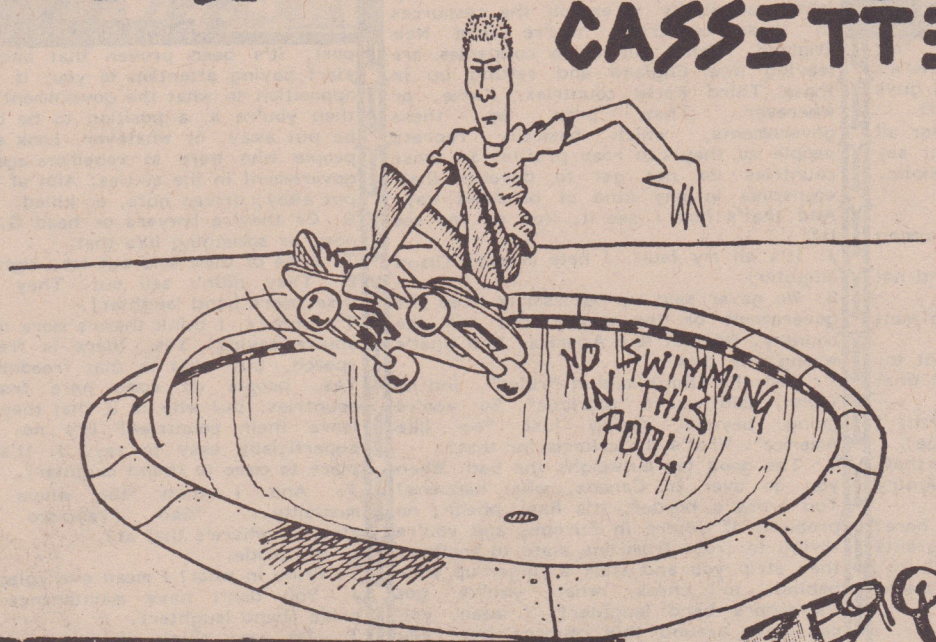

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VIOLATION

ZERO MENTALITY

right-wing chic: from rebel to redneck?

BOSTON-
It's a well-documented fact that most historical movements for social change (revolutions, countercultures, etc.) start out as progressive, but, through the course of time, regress to some degree. This can occur due to media co-optation, confrontation between the initial idealism and hard reality, the re-emergence of latent reactionary tendencies, or blatant sell-out. These changes usually happen gradually over a period of time, and are not necessarily obvious shifts to those involved in the excitement of the moment. One such example within our recent memory was the sixties counter-culture In 1967, longhair represented rebellion, a challenge to the system, the draft, bourgeois values, the work ethic, etc. Not all longhairs were conscious and articulate about their reasons for revolt, but the majority of them were progressive in their outlook. Contrast that with the longhair a mere 8-10 years later, perhaps best exemplified by those armed Klansmen who gunned down anti-racist demonstrators in Greensboro, NC. How did things change so much from that long hair being symbolic of peace, positive change, etc., to it representing the total opposite-- support for the status quo, narrow-minded patriotism, and an obstruction to a creative, humane future?

One answer can be seen right now in the punk scene. Initially, punk, like the early hippie movement, was a reaction to the stagnation of society, a rejector of apathy, nationalism, stupid bigotry, and oppression. Their methods were different (the hippie stressed love, trust, sharing--the punk satirically mocked the dehumanization of mankind), but the process was similar. The early hippie was bad-mouthed and beat up physically by the short-haired straights who felt threatened by change. And like the early hippie, the punk rebel, who rejected the macho, nationalistic mainstream attitudes that the degenerated longhairs had come to respresent, were bad-mouthed or attacked for the threat of change they implied. But today in the punk scene, we can see gradual shifts again--away from the initial beliefs. Whereas early on, women were very noticable in all aspects of the scene (musicians, mamagers, artists, writers, etc.), today they are much more of a rarity. Besides the rise of macho tendencies, we're also encountering the re-emergence of patriotic sentiment. Sometimes it's expressed in a non-rhetorical, average guy-on-the-street manner, and sometimes it's expressed in blatant, right wing Republican terms.

What follows is a recent interview that exemplifies this shift to some degree. The F.U.'S express an anti-rebel position that seems more appropriate coming from frat boys than "punks". Perhaps the whole band does not feel as strongly about this subject as John and Bob (who did most of the talking), but they made no effort to qualify those views, and seemed more intent on encouraging them through their laughter. While indeed known for their lack of seriousness, their underlying conservatism became apparent upon a slight amount of probing.

So, please read on, as we present this as a way of saying "Don't be surprised" if in a few more years short hair is as much a part of the status quo and reactionary thought as longhair became. History can repeat itself, and "You Are There". Then again....

Photo by Murray Bowles

T: You have this album called "My America" which just came out, and there's some controversy as to whether you guys are being satirical or are you for real?

J: Glad you asked that Tim. (laughter all around). Kind of figured you might say that. No, we are basically pretty patriotic.

T: Uh huh. What's that based on?

B: This country rules!!

J: Love for McDonald's hamburgers, among other things. Coca-cola.

W: The fact that we're not in jail and not starving to death.

J: That too. And we can say what we want to.

T: Yeah, you can say what you want to. But why do you say "America Rules"? What does that mean?

B: It's the greatest country on earth. I mean, where else would you want to be?

T: Everybody in every country says that.

B: Well, everybody in every other country doesn't know anything.

J: How come so many of them come here?

B: Yeah, how come all those immigrants come running to this country?

T: Well, it may be one of the few places for them to actually get some work.

B: Ah, see.

T: But why is there so much unemployment in their countries? Let me throw that back at you.

B: Why? Because they're too dumb to run their governments. (laughter by band members)

T: That's how you really feel? That's a pretty ignorant statement.

B: Well, I only got up to the ninth grade (more band laughter).

T: I'm glad you admit your ignorance.

J: How do you see it Tim?

T: Well, I would say that these people who come here from mostly poor Third World countries are comin' because there are no oppotunities in their countries. Now why the economic structures are like that has to do with the fact that...like people in Latin America...their countries are basically within the capitalist sphere of influence and you have the multi- national corporations which go down there and establish governments that are friendly to U.S. business interests. That means cheap labor, an ability to exploit the resources in those countries. You're from New England, right? All those companies are leaving New England and setting up in those Third World countries, Korea, or wherever. They prop up these governments, which basically repress people so they can reap profits. So those countries do not get to develop their economies in any kind of balanced way. And that's how I see it. How do you see it?

J: It's all my fault. I hate myself! (band laughter).

S: We never said we necessarily liked the government or the people who run the country. We just like America. And what's wrong with that?

T: Well, he (Bob) said it "ruled", and he (John) said you're "patriotic". So, you're going beyond saying just "we like America". What's the criteria for that?

B: The good far outweighs the bad. When you go over to Canada, what happens? You cross a border, it's like, phehh, no problem. If you're in Europe, and you're trying to cross from one state to another, they strip you and stick a finger up your behind to check what you've got there(more band laughter). I mean, you can move around this country free; you can say what you want.

T: As long as no one really pays attention.

B: Oh, if they want to pay attention, fine. J: That's another good thing. They don't pay much attention.

T: The fact is, yes, we do have 'freedom of speech' in this country, but in the past, it's been proven that once people start paying attention to you, if you're in opposition to what the government's doing, then you're in a position to be offed, or be put away, or whatever. Look at all the people who were in rebellion against the government in the sixties. Alot of them got put away, driven nuts, or killed.

B: Or they're lawyers or head G.E. right now, or something like that.

T: Some of them sold out too, right.

B: They didn't sell out. They just got wise (more band laughter).

T: Anyway, I think there's more to it than you're saying. Yes, there is freedom of speech, but what is that freedom really? Yes, people do come here from other countries, but why is it that they have to leave their countries? It's not just so superficially easy to say. J: It's a good place to come to (band laughter).

T: And I think the whole "Rules" mentality... "San Francisco Rules", etc.,... where's that at?

J: It's pride.

T: Pride in what? I mean everyplace...

J: You don't have maintenance without pride (band laughter).

T: Do you think that's an admirable mentality, saying that this place or that place "Rules"? I don't think that S.F. "Rules" or Boston "Rules", or America "Rules", or Russia "Rules".

B: Well, I think that Boston Rules, but that doesn't mean that I hate every band from D.C. or anything like that.

S: Just because you think that something's

the best doesn't mean something else doesn't have some good points to it too (band laughter).
T: So that's the extent of..
B: I would rather be in this country than anywhere else on earth.
T: Sure. You were born here.
B: I don't know. If I was in Paraguay sitting around..
T: Paraguayans would say the'd rather be there. That's how it works. If you go overseas, everyone is proud, in a sense, of where they're from. That's basic. You grow up somewhere, you have these cultural attachments, and you're proud of it. What I'm trying to fathom is , are you just proud, or are you arrogant here? I think there's a difference.
J: Ignoring that question, what I just want to say is what I really hate is seeing these kids who want to be 'cool punk kids in the scene'... They go out and buy this anti- Reagan t-shirt or something like that and they don't even know what's going on 10 feet in front of their face. They just do it to be cool..just jumping on the bandwagon.
T: Yes, I think there's definitely a trendy, 'be political' whatever...I know what you're saying. I think that's as ignorant as the other side, which is to be trendy anti-political, and not know what you're talking about either.

J: I had those people in mind when I wrote "My America".

A FEW IMMEDIATE RESPONSES TO LAST ISSUE'S F.U.'S "MY AMERICA" REVIEW

Dear M.R.R.

I would like to quote issue no. 8 on the review on the F.U.'s new album "My America". First off, what gives you (Tim) the fucking right to put down a fucking great (band?) who practically started the Bostown scene! And also call them "jocks"! First off I'm friends with the F.U.'s and they're a bunch of great guys! Me and my friends hanged out with them when they played out here and they came across America just to play in your town and in mine. Just because you don't doesn't mean you have to quote it. (?!?) I'm sure if Pushead gave it a review it would have been better than yours. From what I hear from the F.U.'s they think you're a fucking conartist. They told me that you fucking used them and now Bob wants to kick your ass. And second off they're all not jocks. Just because they joke around and like strong doesn't mean they're jocks.

Please print this, I'm sure it means a lot to me and the F.U.'s. Also if any would like to reply, write: Tim Comiskey/361 Oakhurst Dr./Beverly Hills, CA 90212

Dear Tim C,

What constitutes a con artist? I've heard second-hand that the F.U.'s were pissed at me following the interview because they felt they were "set up"--that I had acted friendly to them till we got on the air. First off, yes, I was friendly beforehand, and don't feel unfriendly now either. There is a difference between disagreeing about politics and being able to like people. Secondly, I did ask them beforehand (as I do with all guests) if they would let me know what areas they wanted to cover. They were goofing around too much to care, and made no response. Finally, as you can read in the transcript (and it is even more apparent hearing the interview on tape- MRR Radio Show #109), they were totally expecting me to ask about "My America", Perhaps they weren't used to someone aggressively persuing their offhand remarks, but that's not being a "con artist". I did term a couple of their responses "ignorant", which is strong language, but I continue to believe that is the most appropriate adjective for the remarks in question.

Tim Y

Dear MRR,

As a so-called American, I fail to see your branding of Boston's F.U.'S as having "a regressive mentality better suited to fraternity jocks". Regardless of what you might call yourself Tim, we're all Americans, and thus enjoy the benefits of the American system. I'm not saying that I totally agree with our government's policies, but I do believe in the democratic system, and feel lucky to live in a country where I'm free to express my opinions in the form of my fanzine. You seem not to acknowledge this freedom, and merely take it for granted, while in other countries this freedom is repressed, and people who vocalize a contrary policy are often harshly punished. Nowadays, I see a lot of mindless anti-government acts like "A circling" because it's supposedly "cool" and what mags like yours and certain bands advocate. Boston's F.U.'S obviously realize that this isn't independent thought, and by taking on an almost reactionary stance are trying to wask kids up and at least make them appreciate this fine country of ours that gives us the most precious gift of all: freedom.
Mike Gitter/ xXx fanzine/ 11 Sheldon Rd/ Marblehead MA 01945.

Dear Mike,

There is no doubt about the fact that we are free to speak our minds here in America (as are people in many other countries), and yes, it is a rarity. But being able to speak one's mind does not necessarily affect the system or make it democratic (doing a fanzine is not the same thing as having access to CBS or the NY Times). The fact is that we are free to speak only until we start having an impact or pose a threat of real change, and then, as history has shown, the whole weight of this very undemocratic system is brought down on us. We have democracy in name and form (as do the Russians), but the real picture is quite different.

To me, we live in a two-party dictatorship, run by either the liberal rich or the conservative rich. The Russians have a one-party dictatorship. We have a subtler system than theirs, but both rely on repression (at home, of true opposition movements--abroad, to maintain economic domination that bring the 'people back home' a slightly higher standard of living to be bought off with); control of the media to pacify or obliterate any significant political and intellectual development; and are equally dedicated to keeping the truth of what they do in their population's name from those same people. Also, the Russian system of control is based considerably more on brute force and intimidation, while ours is much more subtle (and insidious), as it is the most technologically advanced form of manipulation ever developed--even beyond Orwell's conceptions in "1984".

So yes, we have more of an "illusion" of freedom, yes we do have more access to consumer goods (meaning our system is better at exploitation), but frankly, I don't think most Americans would even recognize "freedom" if they stumbled upon it, and in fact, are probably petrified of it. What it boils down to, is that we live in a nicer prison than the Russians do. I don't think that's worth going to war over, and it certainly isn't worth the arrogance and national pride advocated by the F.U.'S. If their objective truly is to wake kids up, it's a pretty bizarre approach, pushing ideas emanating from the ruling class and already embraced by 90% of the brainwashed population. No?

Tim Y

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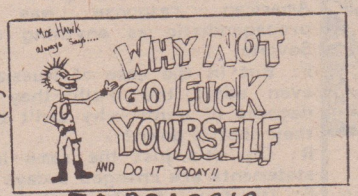

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INTERVIEW BY SHEENA

Everyone's got the interview blues. "I hate this," groans guitarist Frank Michaels. Added to that the band's looking at an all-night recording session. But when the cassette pops up at the end of side II, we're all surprised. As it turns out, the PROLETARIAT is a band with plenty to say.

It would be hard to collect four more unassuming and likeable people in a room; the Proles act more like a chess team than a band - no attitude, no showing off, it's a discussion more than an interview. If the interview comes off a little humorlessly, it's my fault - I cut out the in-jokes, but don't get the idea the band is a dour organization.

Three years old this month, the PROLETARIAT make music that's aggressive and a little dissonant, reminiscent of early GANG OF FOUR, and coupled with powerful, blunt lyrics. No love songs, lord be praised. Best tracks on the new LP: "Splendid Wars", "Another Banner Raised", and "Torn Curtain" (with snarling lyrics like "Overt activities/ Control their lives/ Fill their minds/ Propagandist lies/ Defy objections").

In the interview, we focused on political "climate" and what can be done - let's face it, the PROLETARIAT is not a party band. The crystallization of what the PROLETARIAT are about comes from Frank-- they are not so much a band as a unit dedicated to the "public exchange of ideas." How many other bands can make that claim?

MRR: Are you "anti-American"?

F/R: Sure. Yes.

F: It's not that we're specifically anti-American, we're anti a lot of things...But we're not pro-Russia, either. Do you understand the difference? We're talking about political systems, not allegiances. We're not nationalists.

MRR: But what about people who are?

F: ...I can understand some of their points...

R: Like what?

F: There are a lot worse places you could be.

R: Yeah, but that doesn't mean things here couldn't be a lot better!

F: That's my point. What people should realize is that because it is one of the better places to live, that doesn't mean there's nothing wrong with it. And that's our contention, although I can agree with some of their points. The only reason we have so much more is because we've exploited so many.

MRR: What is wrong? What kinds of things should be changed?

F: Inequities in this country are unbelievable. People are always saying we're communists, but I don't believe that's the solution. I don't know - are you a communist, Tom? Peter? Rick?

R: Yes, I am.

F: I don't agree with it at all. I just don't agree with any political system.

R: Frank, that's because there's never been real communism.

F: That's what every theorist always says. And the reason for that is that there never could be. You're hoping for something that could never happen. I don't think it could.

R: What good does anarchy do, Frank?

F: It couldn't ever happen; what good does it do? Everyone's responsible for themselves, and there's no government control...But it's just as impossible as communism - it can't happen with the way people are.

MRR: Are there any workable governments or regimes?

F: No.

R: No, every government is a matter of degrees... F: Take the Korean airlines incident, right? It just shows you the difference between Russia and America. Russia has such a major advantage in a situation like that because they control all the public officials. They really don't comment on anything - everyone just refers to the official statement. Whereas in this country, the press has the right to dig into those kind of issues, and I don't think they have as much as I'd like, but it's not like Russia, where there's this incredibly persuasive official statement, that's so well-written it can almost change your thinking, their propaganda is incredible. It's amazing how they can keep their people so uninformed.

MRR: I think it's been as bad here, personally. The headline of Time magazine is "Murder In The Air"...

F: You don't consider it murder?!

MRR: I consider the national coverage of it propaganda as bad as the Russian's.

F: I think the incident was terrible brutality on the part of Russia.

MRR: It was a C.I.A. set-up.

F: Oh, I agree with that - I think there's a distinct possibility that it was a spy plane, either from the Korean C.I.A. or the American C.I.A., but, if that's true, whoever's responsible is just as guilty of murder as Russia might be. But still, nothing's been proven. It was funny, because the flight number was 007, which is kind of like what would be an intelligence 'joke' - but it was a commercial airliner with airforce pilots, which is strange.

MRR: But what would the C.I.A. care? They'd sacrifice anybody?

F: That's the thing-I'm not saying it's not impossible, I'm just saying it hasn't been proven.

MRR: I was just saying that I thought the American response was as badly propagandistic as anything done by the Soviets.

F: But in the case of Russia, they can't even admit the truth--they change the degrees of truth--why can't they just say they shot it down?

R: Oh, it's just the same in the U.S., statements are changed 5 days later.

F: It's true, they're just as bad as each other. T: On the front page of their paper, covered with news and shit, there's a little box "Plane Downed". Like something you'd read in the obituary column. In the U.S. it covered every newspaper. But the Russians don't care--they're not going to spread around something like that.

F: They don't. Do you really think they keep their people informed?

R: But do you think this country keeps its people any better informed?

F: It's not as bad as Russia.

MRR: There's no way to know how informed or underinformed we are. The day it happened, for example, some jerk is outside a department store selling bumper stickers that say "Kill The Russians.."

P: Everyone where I work is walking around, "we should go over there", "let's shoot down a plane of the Russians".

F: It's exactly what people wanted to do when the hostage crisis happened, remember? "Let's get 59 Iranians and blow their heads off"-- the mentality is the same.

MRR: The point is that Americans think they're well informed and they have the whole story; people are given the impression that we all know what's going on--but it's exactly the same in Russia, only we think it's different.

Photo by Bruce Rhodes

F: No, no. We still have access to a lot more information than the Russian people do about their government.

MRR: Maybe the truth is just as inaccessible, but there's more routes to persue here... What do you think about the conservatism of the public response?

R: That happens every single time a situation like this occurs.

F: It's almost like it's planned--it unifies the country. It's perfect for the government. You get all these people coming out with ideas about spy planes, and "Hey, they're just commies".

R: The day after it happened, Reagan just kind of matter-of-factly sent 2000 more Marines to Lebanon, and no one even noticed.

F: They were talking to some Marines who were saying " We wanna go over there and stomp some ass".

R: Yeah, but....suppose there were Lebanese troops stationed here--or any other kind of troop stationed in this country--everyone in the country who had a gun would be shooting at them. Everyone would suddenly be a "rebel".

MRR: This is one of the most conservative times in recent memory. What about chances for change?

R: Reagan's gonna win again next year, to start with.

F: Definitely--there's the good first year and a half where they totally destroy everything, and then right around the election things pick up, the economy gets a little better, and they get tougher stands--oh, he'll get re-elected for sure.

MRR: Are you discouraged? What are you doing about it?

F: Oh definitely. There is absolutely nothing this band can accomplish politically. We were fairly dogmatic in our beliefs when we first started, and we were naive. I think we've grown up a lot.

MRR: When did you become disillusioned--

F: It was gradual, no certain moment.

MRR: What did you originally think you could accomplish?

F: Oh, we were very idealistic.

P: Our lives were changed by music, and we wanted to do the same for other people. R: But those people who come to see us already think our way, more or less, or a good percentage do, anyway.

F: I think one of the basic things we can accomplish is just to be in a band and express our views about politics. I think right now in this country that whole idea is frowned upon. People don't want to see anything like that. This is a public exchange of ideas-- it's a healthy situation, and that's one of the things we can accomplish.

MRR: It's really nice to interview people who have so many ideas about things. A lot of times you feel like you have to be really low- key and blah about everything or people will tell you to shove it, be cool.

THE PROLETARIAT

F: Well, that's really ok too. We were just so serious at one point that we were depressed 24 hours a day, and we decided--
EVERYBODY: Whiffle ball!!!
R: The thing is, we do mean what we say, but it's a contradiction too, because you do have to live in this world. We can talk about how bad everything is--intervention in El Salvador, people starving--but we're not there. I do feel hypocritical, but then I look at other people, who aren't even fucking worrying about it, and it's some solace.
MRR: I always feel hypocritical, because you have intense, militant attitudes, and you cannot, realistically act on them. You blow something up, you get put in jail, and nobody ever hears from you again.
F: But, see, we're more dangerous doing what we're doing than someone who just goes to jail. I know we're being watched. A lot of our mail isn't reaching its destination. They're aware of us, and we can accomplish more by doing something long-term, than by one act.
MRR: So, although you're disillusioned, is it still fun?
R: Oh yeah. We have pretty modest goals. Like every day to us is still amazing--we got to play out once, and everything after that has been just gravy. We just want to put a song together and then play that song 15,000 times.

CONNECTICUT

BRIDGEPORT-First of all, we've lost Pogo's after a year and a half of the best shows on the East coast. Ironically, it didn't close due to violence, vandalism, etc, but because today's "decadent youth" were not drinking enough to make thje bar profitable. But quickly filling the void is the awesome Anthrax. The small space is owned by 2 punks, and run for punks and all new music. They've been putting on 2-3 incredible shows every weekend with lots of out-of-town bands. For bookings contact Brian at (203)348-7983. There is also a chance of shows in New Haven at a club called Brother's (though they are irregular). For bookings there call Craig Bell at (203)562-0231.

YOUNG REPUBLICANS

How about bands? Well the C.I.A. EP is all but sold out, and they aspirations for an album by Christmas. REFLEX FROM PAIN are finally playing out after a long re-grouping break. VATICAN COMMANDOS have also reformed and recorded their 2nd EP and it rips. Their first is lint compared to this-including excellent production. Another band has showed up on the scene--the YOUNG REPUBLICANS. Actually, they're from Westchester Co, but they hang at Anthrax. They play a slower, early punk style music which really kicks. New fanzine hits the stands; it's called "No Thrills", and it's very good, continuing in the tradition of "Yolk" (11 Connecticut Av, Danbury CT 06810), and "CUD". So we're keeping things going here in the Nutmeg State. Keep in touch, and be sure to stop by.
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travels with M.D.C.

PHOTO BY ALISON RAINE

DAVE: We had been in Canada for about a week and played several cities, each of which has a young, fertile scene. It's great because it's not American oriented or English oriented, but French oriented.

RON: It's more European.

DAVE: In Quebec we played with a great band called the OUTBREAKS. Then we went to Montreal, also a good scene. Everything was going along fine, and we got to Ottawa. People there told us that they were being surveiled by the authorities. They're part of a group called Youth Action for Peace and work with a lot of people in Toronto who are doing support work for all sorts of cause; Vancouver Five, as well as anti-nuclear things. They have an anti-Cruise missile testing organization happening there. They also told us about Bulldozer, which is a magazine that covers prison rights, nuke stuff, etc, and are trying to raise money and consciousness of the Vancouver Five's trial by media.

RON: Trial By Media is the name of the video about this case.

DAVE: So the authorities went out and raided Bulldozer, trying to bust them on anything they could get them on. They charged them with marijuana, and charged one woman who was a midwife for procuring an abortion. Basically, they were being charged because of their legal political activities.

TIM: A time-honored technique.

DAVE: So we started getting a bit paranoid, and after 3 or 4 days left Ottawa for Toronto. We got stopped about halfway there by the police. It was a weird kind of stop--flashlights in the face, "we're just checking you out" kind of thing.

JEFF: Well, if they had the people you were staying with under surveillance..

DAVE: Sure, they knew there was a connection. We had done a benefit in Ottawa for Youth Action for Peace, so we had become involved-- not just a band floating through. So we got to Toronto, and sat up till about 6A.M. talking with ARTICLES OF FAITH, and crashed out at around 7, but someone living there saw a City car pull up next to the house and take the garbage bags and put them in the back seat of the car and drive away.

RON: They had that house under surveillance too.

DAVE: So everyone in the house said to get anything possibly illegal out of the house. I then remained at the house, while Ron and Franco left to do errands.

RON: We went over to the Post Office and I mailed some singles to my mother.

FRANK: We had just come out of the Post Office and the van was double-parked on the other side of the street. We hopped in and there was a cop car behind the van. Ron signaled that we were leaving, and the cops waved "okay". As we pulled out, the cops drove along on the righthand side, looks in my window, and says "pull over". So we drive around the corner where he told us. We weren't doing anything wrong, but as soon as we opened the doors to the van, they were inside it looking for something to bust us on. Mike from Winnepeg and Chris were there too, and the cops started going through their pockets.

RON: It was a totally illegal search, as there was no probable cause. But in Canada the law now is that they can do anything, stop you day and night, at your house, whatever. So anyway, they found this wristband that some girl gave Frank, a brass rod we use to jack up the car, a big steel bolt from the beer vats, and the worst thing of all--a curtain weight from the On Broadway, which is attached to a chain. So they were going "oh, ball and chain!". Then there was a buck knife for cutting vegetables, and they got out my Swiss Army knife, opened up the little blade and feel it. God, unbelievable.

FRANK: So right away they said "these are all dangerous weapons and you guys obviously have dangerous intent to use them." They kept intimating that we had these "weapons" for dangerous purposes, and that's why they busted us. Actually, it's like that baseball bat you have in your corner, Tim. It's an article in your home, and the van's our home.

RON: Then they took us down to the police station, #14 I believe. And while they were fingerprinting me, the cops started singing "Happy Birthday" to me cause it was my birthday. Actually, those cops were okay.

FRANK: It's weird. The cops that busted us, after they did the initial interrogation, came back into the room and started asking us about our political views.

RON: They were asking us what our solutions were to world problems. Obviously they had found our singles in the van, and checked through it. Oh, so aftergetting our prints, we get back to the station, and there's this skinhead cop who had our buttons, and he holds one up and goes "we're not like these American cops. If we had caught you with these , we would have tied you up, whipped you, and put a bullet through your head." He looked real snarly. And I had "M.D.C." shaved on my head.

DAVE: When I went down later to claim the van back, the whole stationhouse emptied out to give me shit, holding the buttons...and boy was I humble. They said next time we came up here with those buttons, they were gonna finish us off.

RON: Then me and Frank got transfered to the Don jail, the old city jail.

DAVE: So they spent 7 days inside, while Tammy and I had to go to work, trying to call people saying, "hmmm, if you ever liked M.D.C...."

FRANK: I'm telling you, if it weren't for Rough Trade, we'd probably still be in jail. They sent us $1700. It cost $1000 each to get out on bail., plus $1200 for the lawyer. And the YOUNG LIONS and their friends were great.

DAVE: The whole time they were in jail the Crown (the state) was calling the lawyer, saying "these guys are in a political rock group that are anti-social". Then they said it was political, dangerous, and promoted cop-killing.

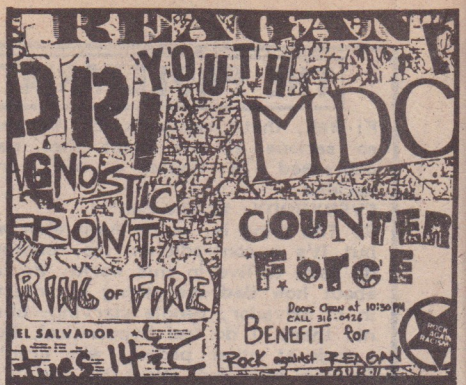
TIM: So what do you face?

FRANK: 4 to 6 months in jail, plus up to a $1000 fine each.

TAMMY: But the search was illegal, even by their laws.

RON: It's scary going back, but we really want to be able to return to Canada in the future.

PHOTO BY ALISON RAINE



TIM: Why?

DAVE: They've got some great little scenes there--like last year when we found Winnepeg, and now this year Ottawa.

RON: PORCELAIN FOREHEAD, they're great! DAVE: Humanistic thrash.

TAMMY: Quebec's great!

RON: Speaking of great scenes, Santa Fe (New Mexico) is great.

ALL: Yeah!

RON: JERRY'S KIDZ!

TAMMY: The riot squad came during that show and surrounded the place. The kids were going crazy inside.

RON: They were climbing on the rafters and diving off.

DAVE: The cops were massing outside, but the kids were really tight inside.

FRANK: They (cops) would turn off the electricity, then turn it back on, and we'd still be playing! DAVE: Al was great; the woman who ran the place kept trying to get him to stop, and he'd just go "aaargh!" and play.

FRANK: We played and played. They eventually closed it down.

DAVE: By the sixth song, they were all on the stage, in full riot gear. By the twelfth song, they were right next to Al.

TAMMY: Then in L.A., at Perkins Palace, the cops, with the help of the club's security people (who directed the cops to M.D.C.), beat up and arrested Al and Ron.

TIM: Well, given all this stuff, do you have any regrets about your one-time name?

DAVE: No.

TAMMY: We're thinking of changing the name to KILL LOTS of COPS.

FRANK: BILLIONS of DEAD COPS.

RON: ZILLIONS of DEAD COPS. Z.D.C.

TIM: What did you do to kill time in jail?

RON: Lift weights.

FRANK: Try to stay out of the Big Guy's way.

RON: We tried to refuse giving him the prunes served at lunch. They make wine out of the prunes. And I said, "man, that's about all I can eat here." We could barely eat anything in there.

FRANK: I told the guy we can't eat meat, and the prunes were all we could eat. And he says, "that's OK, but don't you tell me what to do. If I want your prunes, I'll get prunes."

DAVE: The biggest confirmation of everything is that the police are really just a big shakedown racket--the mafia out to hassle the lower ends of society, the people they can get away with it. The more white middle class with good connections you are, the more left alone you'll be. The more you're at the bottom--a minority, punk, rasta, etc--you're free game.

JEFF: They're really taking advantage of the Vancouver Five situation.

DAVE: Oh yeah,....someone's blowing up nukes, so let's tap everybody, let's surveil everybody, let's appropriate billions to spy on everyone...1984.

FRANK: More jobs for cops.

RON: Plus the local cops are all linked up by computer; they're like the C.I.A.

DAVE: And let's check out every political group that is or ever was, and keep tabs.

RON: The main thing about that whole prison system in Toronto was that the average bail was $500-$1000. we figured there was about 100 people coming in new every day, and there's six jails, so that's like $600,000 bail money every day. Raking it in!

FRANK: It's a big moneymaking scheme. If you got the money to pay, you get out. If you don't got the money, you get to stay in jail and they get to ask for more money appropriations because they've got so many people in jail. Either way they win.

RON: I'll say one thing, I don't think they're as violent as cops here in the U.S. Up there, they 'facilitated' us into the cells and out, but in Pasadena it was pure violence to the max. That's what they were getting off on.

FRANK: It's a difference in cultures. Up there, they're a little more dignified about it.

TAMMY: More British.

RON: But we talked to one guy who had been beaten up and tortured for 6 hours up there.

DAVE: They put telephone books on your head, and then hit you, so there's no bruises. And there's been a lot of punks who it turns out have been beaten or busted there. They are not friendly or helpful, but suspicious and hostile.

TAMMY: The Toronto Metro Police have the worst reputation

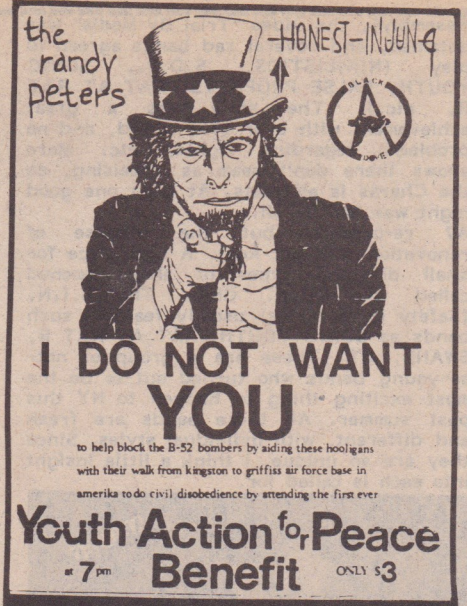
DAVE: It's weird there. I get the feeling in Canada of "smallness". I mean, there are only a few large cities, and most people live within 50 miles of the U.S. border. There's an uptightness, a fear. I also feel like it's a C.I.A. (controlled) government. I think Canada has a 65% U.S. controlled economy. They've been sold out to the U.S. They've been doing everything from training the rivers that naturally run to the north to go to the U.S., using Canada for Cruise missile testing, or to store their nuclear waste.

RON: The worst thing is they're destroying the culture. The only place it doesn't look like the U.S. is Quebec.

KATHERINE: That's because the Party Queceque, formerly the F.L.Q.(Quebec Liberation Front) is now in power, and wanted the U.S. and English influences out.

DAVE: There's more paranoia in the air.

FRANK: The thing it all showed me was how easy it is for the law and lawmakers to take your freedom away. You just have to be very, very careful if and when you decide to stick your neck out. It also taught me to make use of your last call for your freedom of speech, because you may not have a chance later. It's symptomatic of the paranoia governments are feeling.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TIM: Tell us about some other aspects of this tour, especially the Rock Against Reagan parts.

RON: We got to play 2nd St. and Avenue B in New York.

DAVE: About 300 Puerto Rican residents were having a block party, and we got to play. Franco said a few words in Spanish about what we were about. They were skeptical at first, but they really got into it. weeks later I saw them wearing M.D.C. buttons. And in Washington Square Park, playing to a lot of indiginous people. It made us feel real good that our music could cut across to all types of people, have a good time, and communicate.

TIM: Sum up your feelings overall on the R.A.R. tour.

RON: I think it was a real good endeavor. I think a lot of people put a lot of heartfelt energy into it. I know that a lot of money went into it from some people's pockets. The Yips who contributed it did so because they felt a need for some alive form of political action.

JEFF: Wasn't there too much emphasis on the legalization of dope?

FRANK: I think that the whole pot issue is relevant in that it's one of the personal freedoms, and it is one of the bullshit things that they keep lots of people in jail on.

DAVE: And is used as an excuse to harass communities.

FRANK: It's a way for them to get their hands down your pants.

RON: Plus marijuana gets hassled more than heroin, speed, coke, or P.C.P. the C.I.A.- supplied drugs get ignored. We feel that human rights are our lives, our food, and it's more than just smoking a joint.

TIM: We got some complaints that the Yippies (Youth International Party) were making the dope thing priority #1, which was not smart given the type of crowd who came to the shows.

FRANK: It wasn't really made priority #1. It was about human rights. us being on the bill, and CRUCIFUCKS, D.R.I., and the DICKS helped re-inforce that "hey, what the real priority here is, is the Reagan Administration."

JEFF: I still say that it's a tactical mistake if you're trying to bridge gaps between older rebels and newer rebels.

DAVE: That's one of the timelocks that the Yippies are in.

FRANK: I give the Yips a lot of credit for keeping up the struggle. They've been at it for 15 years.

DAVE: Out of the whole tour, there were only 2 or 3 smoke-ins; all except 2 gigs were free--no profits to smoke up.

RON: Plus every band had their own stance.

DAVE: It did get ridiculous at one point. i think July 3, one of the speakers said something like "if everyone in El Salvador smoked pot, wouldn't it be great". (laughter!!!!!!) And at one show they had Smokey the Beaver come or something. Then last year there were some problems between hippies and punks. The dialogue broke down. I think FEAR and MINOR THREAT represented the punks, and you had some headstrong Yippies who think everything's Yippie, and everything punk is OK if it can be incorporated into the Yippie, and if it can't, "fuck it". It's a matter of people not communicating. People want to have a good time, celebrate outside in a natural park area, want to have music provided, and they can't decide they have enough in common to make it work pleasantly. so there's a lot of Yippies that hate the punks, and a lot of punks that hate the Yippies. It's like anything--you want a relationship with someone that's not exactly like you, you have to bend a little bit. I had to give too. "We're M.D.C., a political band, blah, blah, blah." But a lot of those Yippies have been doing stuff, reporting on abuses of people's lives since I was in second grade. it took me a while, but I have a lot of respect for them.

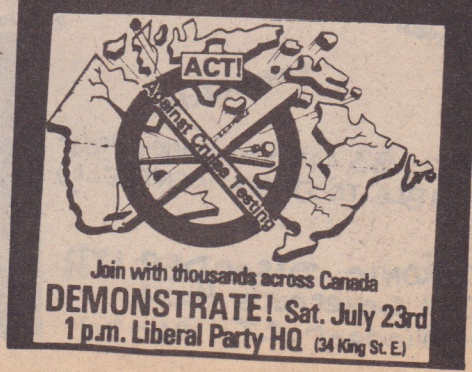
FRANK: And when it came down to our being in the pinch, one of the Yips came up with the other half ($1400) to get us out of jail. That's when you know what the hell 'solidarity' means. When our lives and freedom were jeopardized, I found out that their hearts were in the right place. I have a lot of respect for what they're doing, and no, I don't agree with every stance they're taking, or all their priorities, but...

DAVE: They have the same problems all organizations have. There's a few people who've really got a lot on the ball, and some people who are just hangin' in and hangin' on. And when everything is donated by free time, you take what you can get. And there were logistical problems. They bought a very expensive sound system, and then expected everyone to do everything on volunteerism. it just doesn't quite work that way.

TAMMY: Hindsight.

DAVE: But we felt very good about the tour. we got to meet thousands of people; not just punks---mothers with babies, street people, local artists, Native Indians, a varied cross-section who'd never dream of going to a punk club. They actually got confronted-- we helped bridge a gap, so they won't be saying "those crummy punks". Breaking down walls, destroying that media hype of what punk is about.

RON: Plus the Yippies have this real good book out. It's called "Blacklisted News of 1970's". It's got so much information in it. (750 pages $12.95 c/o Dana c/o Overthrow p.o. box 392 / Canal St. Sta. / NY NY 10012.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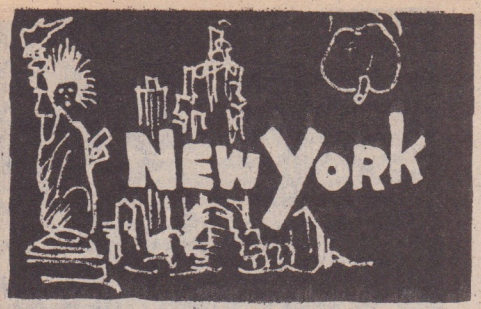

NYC-Some things never change; fall follows summer, school starts in September, and another issue of MRR means time for a NY scene report.

Vinyl is here, vinyl is everywhere, with 7" platters from CAUSE FOR ALARM, ANTIDOTE, the ABUSED, and the late ARMED CITIZENS. The NIHILISTICS LP is out, as is the BEASTIE BOYS 4-song 12" disco/scratch mix/reggae thange on Rat Cage. Rat Cage is planning on releasing the re-issue of the STMULATORS "Loud, Fast, RULES" single. Other upcoming NY vinyl is an AGNOSTIC FRONT 7', as well as a new 45 by the MOB, both on Mob Style Records. An album by EVEN WORSE is also in the works, titled "Hide From Reality". The UNDEAD's 2nd single is out, as Bobby relocates in L.A.

It looks as though Great Gildersleéve's, NY's home for big out-of-town bands is ceasing to have shows. I am not sure of what the promoter, Alexander Hammer Productions, is up to though. I guess that leaves CBGB's for all out-of-town bands. CBGB's is a great place to play, however they don't like to give guarantees--and we all know how some bands feel about that.

Believe it or not, a successful show was organized for the benefit of The Vancouver 5. A hall was rented out (Charas New Assembly), the video "Trial By Media" was obtained, and several rad bands agreed to play (NIHILISTICS, S.D.P., SONIC YOUTH, FALSE PROPHETS, RAT AT RAT R, etc.). The show was a great achievement with over $700 raised, and no problems regarding fights, etc. More shows there don't seem as promising, as the Charas is all seats. At least one good night was had by all.

A7 re-opened, but the promise of renovation was not kept. A cool place for small different types of shows opened called the S.I.N. Club. The S.I.N. (Safety In Numbers) usually features such bands as SONIC YOUTH, RAT AT RAT R, SWANS, UT. These are a group of not-so-young bands who turned out to be the most exciting thing to happen to NY this past summer. All these bands are fresh and different, with individual styles. Since they are so unique, I think a little insight into each is called for.

SONIC YOUTH have been around a good 3 years, and in this time they have released a 12" EP, and an LP "Confusion Is Sex" on Neutral Records. Their vinyl product is nowhere near as awesome as they can be live. They have been compared musically to PIL, but what similarities they have have been driven to new heights. A very strange and original group of sounds is emitted when SONIC plays, with throbbing bass lines, solid drumming, scrathcy discord guitar, and bleeding vocals. When it comes together live, they are one of the best bands around.

Frontman Thurston Moore, besides SONIC YOUTHing, has played in GLENN BRANCA's guitar orchestra, as well as temporarily being in EVEN WORSE. Thurston also puts out a bitchin' zine called Killer, available for $1.25 at 84 Eldridge St #5, NYC 10002. It covers NY punk, as well as bands of this ilk.

RAT AT RAT R are originally from Harrisburg, PA ('nuff said), and have been together for 6 years. RAT are pretty similar to SONIC's array of sound, but concentrate more on the overall song structure. They definitely stand on their own, and happen to sport one of the best drummers around town. An album, "Wrench Monster", is expected.

UT, an all-female trio, were formed around the No Wave era in NY (TEENAGE JESUS, CONTORTIONS, etc). Even though they were originally from Connecticut and London, they moved to England for 2 years, but spent the summer gigging in NY. They rely on very heavy rhythms, and a unique interaction between instruments. All members sing lead, as well as switching off on instruments.

SWANS were formed by lead singer Mike, who was part of the early L.A. punk scene (being a member of LITTLE CRIPPLES, who later became BPEOPLE). Mike then moved to NY, and formed CIRCUS MORT, and then the SWANS. SWANS can only be described as an Anacin 3 headache, with each song a slow grinder, similar to BLACK FLAG's "Damaged", but nowhere near as melodic. They will have an album on Neutral called "Filth".

I'm not saying that these bands are god's gift to music, but I am saying that what they are doing is new, different, and very sincere, and that it should be given that much credit. Bands on this level don't come around too often, so don't let them pass you by.

Lyle H

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MISGUIDED OPTIONS

INTERVIEW BY PETER MONTGOMERY

MRR: Would you consider your personal viewpoints to be left wing or right wing?
A: I'd say we border, but a little more to the left.
MRR: What wide-spread right or left ideals seem harmful to you?
D: Right wing? Military buildup.
A: As far as left wing, swinging towards the communist state, because that obviously doesn't work either. There's got to be a compromise.
MRR: How many of you are of voting age?
A: We all are.
MRR: Do you vote?
A: Naw, none of us exercise that right.
D: I voted for the Sanitation Worker of Great Neck or something like that.
A: I can't vote here cause I'm a Brazilian citizen.
MRR: Is the United States' so-called system of self-government, where an individual can make a difference, a reality or a myth?
A: It's a myth. It's a big illusion; it's gone totally different than the country's forefathers wanted it to be.
MRR: What can the MISGUIDED do to help make things better?
J: I don't think any of our songs are really that political. we're not trying to make political change; social change, yes, and opening people's eyes, yes. Any band that thinks they can make a real political change is...
A:in a dream world. They're overestimating their power. Some bands do it with real sincerity and it's OK. But some are like "Oh bandwagon".

PHOTO BY GREG LICHT

J: Yeah, like CRASS is good--they don't only deal with music; they put vocal sheets out. They seem pretty sincere to me.
MRR: Is there any positive change forseeable in society that will happen in the 1980's?
D: I don't think so.
A: If anything, things are going to get worse.
D: We're going to get another Republican president and a Republican government.
R: I don't think that's right. I think we might have a chance to change things like nuclear power. I think if people work together more on nuclear power and weapons, we could do something. I mean, we've got another six years.
MRR: Do you still like, and enjoy hearing "hardcore" bands and music?
L: Some of them.
MRR: Is it something you've been alienated from?
R: Yeah, a lot of the new bands that have come out just follow the same mold.
A: I don't like that generic band stuff.
MRR: What makes you guys not generic?
A: We've got hair on our heads and brains inside our heads.
MRR: Is there such a thing as lyrics that are distinctly "hardcore punk"?
D: Unfortunately, there's a big cliche:World War III, Reagan, Kill your parents, I hate cops.
L: There's this hardcore flag you can run down and say "oh, sexism, racism, blah, blah, blah". But most of these people really don't know what they're saying.
MRR: Are politically aware lyrics something you deem necessary in song writing?
J: Some bands, yeah, they work it out fine. It's not necessary though.
A: For us, most of our songs are more or less on a personal level. We don't try too hard to delve into politics.

ALEX=GUITAR
LYLE=DRUMS
JOHN=BASS
RIZZO=VOCALS
DAVID=GUITAR

MRR:With your lyrics, do you try to point out and present specific ideas?
A: Yes. Our basic idea is to substitute common sense for conformity. Shove conformity aside, and use your common sense, and maybe become a better human being.
MRR: Do fun "party" lyrics have an acceptable place to you?
A: Oh sure, I guess they have their own place. But we don't do that stuff because none of us drink or do drugs. Once in a while, stuff like that's fun if you're at a party or something. I personally couldn't write something like that.
MRR: Is it more important to have music that captivates the audience, or lyrics that stick in their minds?
L: The music is more important, because a lot of people aren't listening to what the fuck you're saying.
J: I think the lyrics are more important. Live, I guess it's the music...but on a record, it's the lyrics.
MRR: Do you regret that audiences are seldom able to understand your true point of view?
A: Yeah, people totally misunderstand us. It's a shame.
MRR: Where are you all from?
D: Alex, John, and Rizzo are from Queens. A: Lyle and David are from the Island.
MRR: But you practice and primarily perform in Manhattan. Does this affect your following?
A: No, not really. We have a couple dozen true blue friends that always come and see us anyhow.
MRR: Is there discrimination towards bands from the suburbs?
L: Yeah, everybody thinks we're from the suburbs.
J: People are like that towards a lot of bands from the outskirts of NY.
MRR: Most people think of the Straight Edge movement as originating from the East Coast; D.C. in particular. Is it a strong force among the punks here?
A: Everybody in New York has got a thing against Straight Edge. They have this Bent Edge and No Edge. I think that's totally idiotic because Straight Edge is basically anti-ignorance and anti-obsession. That's what we've always been, and totally agree with. But these jerks, all these "cement heads", "punk rockers", "inner city punks", they hate Straight Edge, and are like, "oh, let's get fucked up". They've got no brains to back it up so it's totally ridiculous.
D: Then again, you've got these Straight Edge people that are just as bad, up and down the coast, they're like "don't drink that beer!"
A: So we're not militantly Straight Edge.
MRR: Do Straight Edge bands have a particular sound?
A: No, they just all eat candy bars and orange juice.
MRR: Tell me about the term "cement heads".
R: Well, a cement head is a guy, you know, "duhhh!!". They've got these big blocks of cement over their faces and are really stupid. There's a lot of people in the scene that are cement heads, but then again it applies to all kinds of people.
MRR: The name MISGUIDED, does this reflect the feeling that you've been misguided, or the opinion that others in our culture have been misguided?
A: The name is a paradox. People think we're "misguided", but deep down we know the direction we want to take with our music and our ideals.
MRR: Why do you think punk bands so often choose names that could be interpreted as self-degrading?
J: Because, to a degree, it's expected. D: Yeah, you don't go calling yourselves the "HAPPY FLOWERS" because nobody would come see you...."Bunch of queers!".
MRR: Are there certain things expected of you when you play?
A: Yeah, yeah, they expect us to stand on our heads and look funny. I don't know what these people expect from us. They want us to go up there and cover "Stepping Stone". Well, they've got another think coming because we don't do that crap. We're in a totally different state of mind than the rest of these jackass bands.

PHOTO BY GREG LICHT

MRR: The MISGUIDED released 2 records on a label of their own. Why this decision to do it yourselves?
A: Nobody would touch us with a 10 foot pole.
J: There's no Dischord Records in NY.
A: Yeah, but then all these young punk rock fascists will be of voting age, and we'll really be in a heap of trouble. They'll beat you up if you've got hair on your head, for Christ's sake. Shit, what a bunch of pricks,
MRR: Is the music that the MISGUIDED plays "hardcore punk"?
ALL: No!!!
A: It's just a rollicking blend of mirth, merryment, and old-style rock'n'roll.

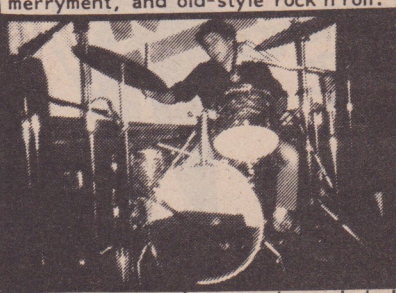
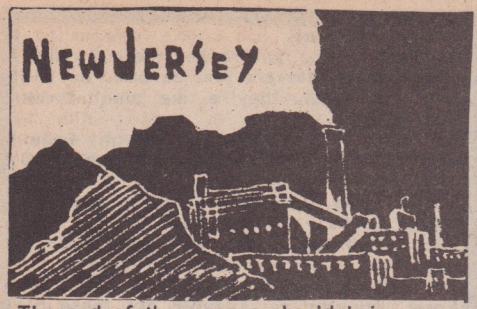


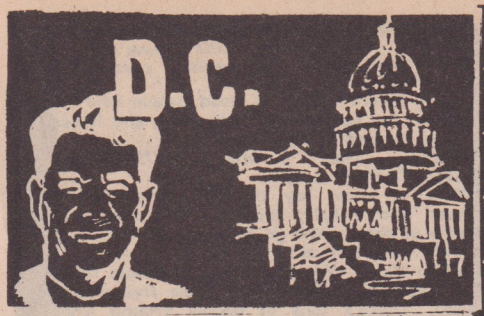
PHOTO BY GREG LICHT

Out-of-town bands can write to Lyle Hysen for help in setting up N.Y. area gigs. Write him at: 8 Wyngate Pl, Great Neck NY 11021



The end of the summer should bring some prosperous things for the N.J. scene. First off is our compilation record. Sal C., the owner of Rebel Rouser Records, and myself, are going to release a 7" EP with 6 bands on it. So far the bands will be DOOM PATROL, BLACK SAMBO, BEDLAM, and A.O.D. We are undecided about the other 2 bands, but a decision is near. The record will be out by Christmas. It will be the second release on A.O.D.'s Buy Our Records label. This is to represent some of New Jersey's music, not like the ill-fated "Dirt" compilation, which was a money-making plan to cash in. As a resident of N.J. I'm ashamed about such trash. Anyway, moving along to venues where bands can play, the Show Place in Dover was willing but the scene was not supportive in attending shows there. Meaning bad turnouts for good shows. Patrix in New Brunswick is having Tuesday night shows...so far, so good! Also, there are rumors of an all-ages club opening before the holidays in Passaic. This would be great for our scene and out-of-town bands as well. If that fails, something else will be done! We have new bands constantly popping up-BODIES IN PANIC, who have a raw and noisy sound to them-CORPORATE PIGS, who are in the vein of M.D.C.-The PUKES, who are a thrash-type band with a unique guitar sound. There are plenty more bands in the making, the rest however were mentioned in previous reports. Steve, the guitar player from BEDLAM moved to San Jose, and has been replaced by Tommy of MOURNING NOISE fame. Our scene is not so close-knit, but it's getting better. People just have to stop pretending they are from somewhere else;South Jersey=Philly/North Jersey=New York, because I think we have something to be proud of. That's all for now...Lenny Sblendorio, N.J.M.A.S.

Well, it finally has happened--hardcore at the largest club in the Philadelphia-New Jersey area has begun. Aug. 21 saw INFORMED SOURCES, RUIN, SEEDS OF TERROR, and THRASHED ON CLASSICS. The club owner was so impressed with the way things went that starting in mid-September, there will be shows every Sunday. The Menageire, in Pensauken, is an 18,000 sq. ft. club. Any bands interested in playing here should write to Mike Yonkauske/831 Cedar Ave #N9/ Andalusia PA 19020, or call (215)245-8326.



Welcome once again to the Washington, D.C. mainstream scene report. Biggest news in Chocolate City has been the BOG BOYS/MINOR THREAT/TROUBLE FUNK show at Lansburgh Center. It was attended by 1200 people (black and white), and there was not one fight the entire night!! Hopefully this will set a precedent for the future where the two underground scenes that D.C. is best known for (go-go and punk) can just get together for the pleasure of the music...We'll just have to wait and see.

Since go-go funk is starting to become so popular with the punk crowd here, I'll try to give you a small rundown of some of the go-go bands, and a few similarities between the scenes. The bands are: TROUBLE FUNK; EXPERIENCE UNLIMITED; RARE ESSENCE; HOT, COLD SWEAT; REDDS AND THE BOYS; THE MIGHTY PEACEMAKERS; OVATION; PROCHECY; and several others. Like HC bands, they rely heavily on audience participation in singing and dancing. Whereas HC relies more on speed, guitar, and outright power, go-go is more dance oriented, with syncopated drumbeats surrounded by various sorts of percussion (roto toms, congos, cowbells), creating a heavy, rhythmic, somewhat primal groove that you can't keep still to. Both types of music are relatively underground, as the media seldom bothers to recognize either scene, though go-go does manage to get some airplay on a couple of local stations. Both scenes also tend to appeal basically to younger kids who seem to be more open-minded than mainstream music listeners who tend to find the music too minimal or simplistic...or maybe just too pure.

Back to the punk scene...added to the ever- growing list of local bands are MADHOUSE, GRAND MAL, and BLOODY MANNEQUIN ORCHESTRA (all of which contain female members). Of the 3, I've only had the pleasure of seeing GRAND MAL, who have a remarkable drummer in Linda LeSabre, and a truly interesting, sometimes eerie "post-punk" sound, somewhat reminiscent of recent DAMNED material. MADHOUSE contains ex-members of SOCIAL SUICIDE and HATE FROM IGNORANCE, and B.M.O. is Sharon's (If This Goes On fanzine) newest band (since the demise of CHALK CIRCLE).

Seemingly, only two bands have called it quits since the last report: MEDIA DISEASE and 9353. GOVERNMENT ISSUE has shuffled its line-up yet another time, this time trading in bassist Rob for longtime fan Mike Fellows (ex-INSURRECTION). HATE FROM IGNORANCE have gotten their old singer Clark back...just as bizarre as ever. IRON CROSS has also made another change in its roster, with Dante out and new drummer Steve Jacobs in. MARGINAL MAN has taken a small break from playing to get some new songs down, as has MINOR THREAT. DOVE is back on the scene as powerful as ever...bound to be one of the best bands to come out of D.C. since the BAD BRAINS. SCREAM is now back from their 2-month tour, looking tired indeed.

On the record front, we have an onslaught of new discs due out. FAITH's farewell EP should be out within a month, to be followed possibly ny a MARGINAL MAN EP, both on Dischord. SECOND WIND will be recording a 12" EP for R&B Records. Fountain Of Youth will be releasing a go-go/ska/reggae influenced disc by OUTRAGE/BODY COUNT, a 2-band effort. Also in the works on Foy is a D.C. compilation featuring some of the newer bands, such as BODY COUNT, DOVE, etc. The MEATMEN have recently been resurrected by the Dutch Hercules and goaded into recording a 12" EP for Touch & Go Records, with a short East Coast "tour" planned in the near future.

From the media print side of life comes Zone Five, a photozine much in the vein of My Rules. Z5, put out by local photographer Jim Saah, contains some great pictures.

On a final note...the infamous undescribably talented SNAKES have recorded once again.. and that's all from the famous bands. Bert Q

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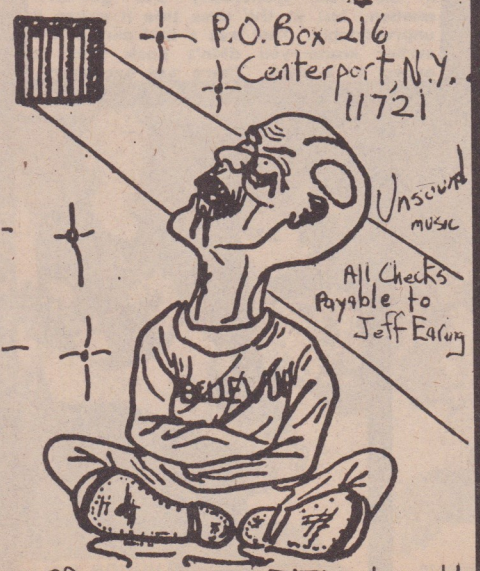

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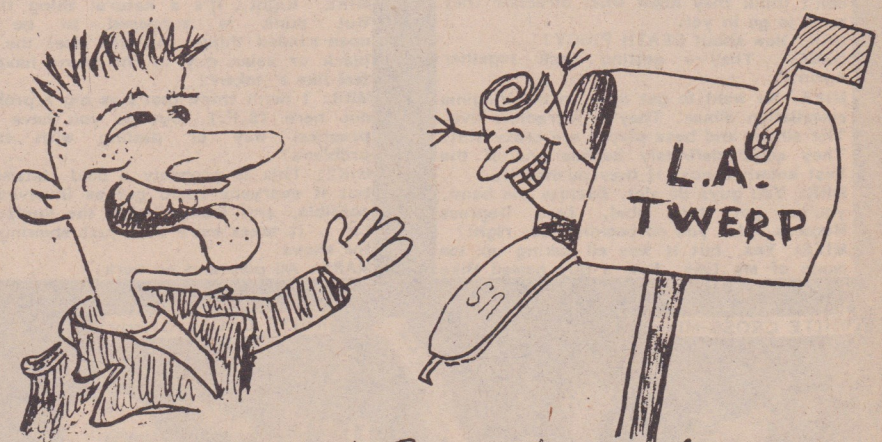

Yes, Joe's Record Paradise finally got off its bung and shit out another catalog. Its brand new and has new releases by the G.I'S, MINOR Threat, MDC big boys, NO TREND (we wrote most of the lyrics), SIN 34, Avengers, Iron Cross, etc. etc. WRITE US...
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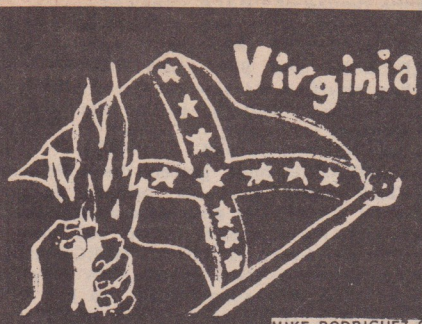

WHITE CROSS

What's going on?

MIKE RODRIGUEZ-GUITAR
CRISPY-VOCALS
DEWEY ROWELL-BASS
ROB MOSBY-DRUMS
MARK-ROADIE

INTERVIEW BY TIM Y.

MIKE: The scene in Richmond has a lot of older people in it. There was a big scene dating back to '77. Most of the scenes we've seen seem to be much younger than ours, even though we do have a good many young kids now.

MRR: Why do you think there are still a lot of the older punks still involved there?

MIKE: They're left over from back then. There's an art school in Richmond, and a lot of burned out artists like things to do. There was also a heavy lust for the garage-type thing too. It's a very diverse scene, not just punk.

MRR: What are some of the bands?

MIKE: There's a brand new band called U100. They were originally called LETHAL INJECTION; I wish they had kept that name. Now they've changed it again to SILENT SCREAM. They change the name every two days.

DEWEY: Then there's the PREVARICATORS, which is a mid-tempo band.

MIKE: They're trying to bridge the gap between punk, heavy metal, and rock'n'roll. They're a 'having fun' band.

MARK: There's the BEAKS.

MIKE: They used to be an ear-shattering band, but they've toned it down. They're fun to watch, and I hope they can successfully transfer their sound to vinyl. Their record's good, but... Then there's GRAVEN IMAGE. Their singer is very 'in the know' about current events. I would say they have a slightly political edge. And then there's HONOR ROLL, who are just a 'happy go lucky' thrash band. I don't think they know what direction they want to go in yet.

MRR: How about DEATH PIGGY?

DEWEY: They're getting back together again.

MIKE: We want to get them on the Virginia compilation album. They're incredible live. The singer and bass player are crazy shit. They could definitely become one of the best known bands, if they pushed it.

MRR: You guys do alot. Besides the band, you've got the label, Zero Degrees Records, plus you do booking too, right?

MIKE: Yes, but it was all taking up too much of my time. Now a guy named Mike Thomas does the booking -Major/Minor Productions. There's always a small group of people in every scene that do all the work to keep it going.

DEWEY: He's the Ian of Richmond (laughter).

MRR: And what's Plan 9?

MIKE: That's a record store. They're now doing mail order. They help bands get into town. They did the first DKs show. They've helped the whole Virginia scene a lot.

MRR: Last night we were talking about the state of the punk scene nationwide. How did you describe it?

MIKE: I said it was in an absolute shambles.

DEWEY: Money keeps getting in the way.

CRISPY: Somebody's always trying to fuck somebody else over. They're preaching unity, but...

MIKE: I think part of it is there's so many younger kids in the scene, and a lot of them may not know what they're talking about. DEWEY: There's a lot of prejudice and cliques.

MRR: Do you think that's an irreversible trend?

DEWEY: It's gonna take work.

CRISPY: No way though--everybody thinks differently.

MIKE: I don't think anarchy can work on a large scale, or that the punk idea can. It's such an open type of thing--everyone is invited in--I don't care if you're on the football team, as long as you're level-headed and open-minded. But people group together, and you get different factions. There's something funny that happened in the Richmond scene that relates to this. One night at a gig, HONOR ROLL started handing out these stickers to people, after calling their names off a list. They were names of people in the scene, and these stickers said "Kicked Out Of The Scene". It turned out that it was just a sarcastic joke on their part, making fun of some girls that had actually kicked this one girl "out of the scene". (laughter)

CRISPY: So everybody got kicked out of the scene, and there was no scene anymore. (more laughter)

MRR: I think it's sort of in a shambles too. It's partly because of the average age level. There's a lot of cliquishness at the junior high school level, because of insecurities, etc.

MIKE: Right, it's a natural thing then. But punk is supposed to be an open-minded thing. But why does the one black or asian guy in the scene have to feel like a 'token'?

MRR: I don't think that's as big a problem out here (S.F.). But do you have any practical way of dealing with these problems?

MIKE: This is probably a bold statement, but if everyone could get as involved as possible, and looked below the surface a bit... It takes more than just showing up for shows.

MARK: All play and no work.

CRISPY: For a lot of kids, punk's just fashionable. Even violence is a part of it for them.

MRR: There's a lot of good people who've gotten fed up with how it's going and have quit, instead of digging in.

MIKE: That's what HUSKER-DU says--Don't give up!

MRR: I would say that out here, every year and a half, there's a 90% drop out rate of people who go to shows.

MIKE: Changeover?

MRR: Right. Maybe I'll see 10 people from 2 years ago, maybe 3-4 from five years ago. There's tons of people around who still dress punk, who still consider themselves punks, but who are so disillusioned. I feel a bit down on their cases though, for "abandoning theit baby", so to speak. They walked away from it when it got tough. I'd like to see some of them get re-involved.

MIKE: I don't think just shows is a guage of it. There's magazines, rap sessions...

CRISPY: There needs to be some means of education, especially for the newer kids, to understand what it was all about.

MIKE: If more people worked harder, then the bands could be springboards for the whole scene.

CRISPY: We had stickers printed up, but we didn't cut them apart cause we wanted to teach people how to use scissors.

MARK: Lessons in mobile dexterity.

MRR: One of the major differences between this scene and the sixties scene is that back then, within one year of the media getting ahold of it, all the old-timers high-tailed it, the bands all signed to major labels, etc. At least this time there are still some people around who have a perspective on it--from when there wasn't any punk--so they appreciate the history. In that sense we're better off, as well as the strength of all the indie labels, small promoters, independent distributors, fanzines, etc.

MIKE: When I started listening to punk in '77, I was drawn to it because it was so raw- super raw, at least in Richmond. Everyone had a good time. It was a good meeting place-- friendship. There was a lot of nihilism, but at least we were doing something.

MRR: A lot of the so-called violence was mock violence, theater..

MIKE: A punk was this wimpy, zit-covered guy who chewed bubblegum and drank beer.

MRR: That's sort of lost on a lot of people who now take it at face value. The theater element of it is almost gone.

MIKE: I saw that original DEVO video recently. I had forgotten all about that, how fun it was.

MRR: Yeah, I do wish that more bands would incorporate some aspect of performance into their thing. It takes away a bit from spontaneity and gut-level emotion, but at the same time it makes it unpredictable. That was a cool part of the earlier scene--you didn't know what to expect at a show. There was excitement.

WHITE CROSS-Mike

"The whole world is a stage"

WHITE CROSS-Crispy

"What are you doing wearing my shirt?"

Photos by Thurston Howes

HONOR ROLL

PHOTO BY NICK SMILEK

Now you know what you're gonna get: four bands in a row--boom, boom, boom, boom-- , a few fights, people running around in circles, and you go home fucked up.
MIKE: We smash out 19 songs in 23 minutes. I feel a little guilty about that.
MRR: Well, there's something to said for that too though. The power and excitement of that when it's well done...but there's too much imitation.
MARK: One thing I'd like to see happen is more explanation between songs, since you can't really hear the lyrics at gigs. Or talking about problems in the scene.
MRR: To me, the whole idea of a show should be communication, not just entertainment. There's musical communication, but it would be great if bands cared enough to bring lyric sheets to hand out. It would also be cool if everyone who came to a show brought along their own one page fanzine to hand out, to exchange with everyone else. You'ld get a lot more interaction going.

WHITE CROSS-Dewey

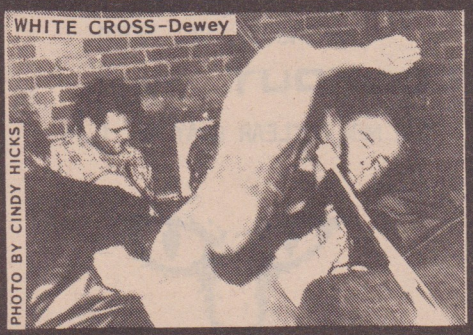

PHOTO BY CINDY HICKS

MIKE: I think we communicate a lot with people before and after our sets. We've gotten pretty silent on stage though. There's something to be said for and against that.
MRR: There's lots of different ways of doing it. I'd just like to see more variety. Also, early on in the scene, there was a peer pressure of us all being united against the rest of the world, and punks had a tendency to take care of each other more. Now the peer pressure seems to be to prove how macho you are against other punks.

GRAVEN IMAGE

PHOTO BY NICK SMILEK

MIKE: Last night in San Jose, there was some large guy walking around, chest out, pushing people around. His 'dance' was the ol' forearm. There was this other guy who puts out a fanzine (Slumwords) who was going around plastering people. He's a large guy, and I saw him nail some small, 14 year old kid into a tree. One great thing up in Connecticut is they have this thing called B.S.O., I think, Better Slam Organization. What they do, they stand around, and if things get out of control, they get 4 or 5 big guys who go in and break it up. In Richmond, as soon as you hit the ground, all you gotta do is raise an arm, and you get hauled up.
CRISPY: Unless it's me. (laughter). We'll go through 3 songs, and I'm still laying under about 5 people.
MRR: Any final comments here?
MIKE: Yeah, bands, don't let money rule your life and make you stab your friends in the back!

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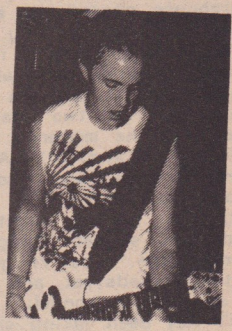

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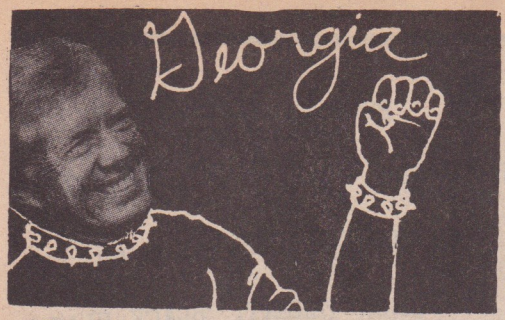

ATLANTA-There's little hardcore action here, but things have been growing more and more lately. Until recently, the only place for a punk band to get a show has been 688, and that was only if you were well known enough for them to make cash at the door, and even then it was still an ID (19+) show. Early this summer, a warehouse opened up as the Metroplex, and has been putting on shows almost every week. This is the place to have shows because it's all-ages, and the majority of the hardcore fans are kids.

We've only got two local HC bands doing shows at the moment: AWARENESS VOID OF CHAOS, and DDT. AVOC are a 3-piece thrash/reggae band who remind me of a cross between BLACK FLAG and BAD BRAINS. They're pretty young (15-17) and just started doing shows about 6 months age. They've got a great demo, but no records yet, and are in the process of changing personnel.

DDT has been taking shit from the locals for the past year and a half. They do a unique hi-speed metal skatecore, and have recently be seen working HM tactica ala DEF LEPPARD into their stage show. They've released a 5-song EP, "Brave New World", and are going back into the studio to record an LP this winter. They just returned from a mostly unsuccessful East/Midwest tour.

Zines started coming out this summer: Suicide Attempt, and Ratlanta. The latter is probably the best thing that's ever happened to the scene here. They do high promo for the Metroplex shows, and go all-out to get bands to play. WRFG radio does a HC show on Monday nights, and Miller Francis always seems to interview the bands that come through town. If your band is touring, try to come to Atlanta, and please contact Paul Cornwall at the Metroplex (404)659-2514. The 668 is (404)874-7500, and Tom Zarilli organizes the best shows there. You can also contact Ratlanta or DDT at P.O. Box 720341/ Atlanta GA 30358. Thanx, Robb

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OTTOWA-Hello from the nation's capital, and a city so often overlooked, or worse, when bands try to play here the gigs get cancelled, owners get worried, and minors get kicked out... A prime example of this was in August-- three gigs were planned at the Jungle Club (great! new management! more gigs!). But disappointment loomed ahead. CH3 and the F.U.'S were scheduled for Aug 3. The F.U.'S couldn't make it up, so were booked with YOUTH BRIGADE on the 9th. CH3 got lost and didn't make it to the club until 12:30 (closes at 1). Bad vibes and loss of money resulted. Then an arguement (?) between booking managers, and the 9th got cancelled. Oh well, it was too good to be true. At least there's still the benefit for M.D.C. with HONEST INJUN, RAW SEWAGE, UNWARRANTED TRUST, TUINOLS, and REACTORS. All this puts the local bands in a bad position. The two clubs that even consider punk bands seem to banning/cancelling them. The only alternative seems to be setting up our own club--difficult, but woth it, as was the July 16 M.D.C. gig at the Ottawa Boys & Girls Club.

Right now the local bands are :PORCELAIN FOREHEAD, who just put out an EP and are touring; UNWARRANTED TRUST, an "all- girl band" who've played 4 gigs and are working on new material; HONEST INJUN, who are working on a tape-watch out for these guys!; CIVIL TERROR, Ottowa's only? HC band, played in Toronto with A.O.F. and M.D.C., and "terrorized" Ottowa at the CH3 gig; BLACK DOVE, who just broke up--their guitarist is now in HONEST INJUN; RAW SEWAGE, who have re-formed, but may not be seen again due to cancelled gigs; LAST PRAYER, who re-formed once for a party?; INSOMNIACS, new from the suburbs!!! Hopefully, things will pick up here, but it is looking dismal.

Any bands wanting info on playing here should write to me. Our house, formerly supposed to be an anarchist drop-in center, is re-forming, and we are looking for a new location. Once we find one, all bands or travelling "tourists" are welcome to stay. Call (613)233-1796 (Pam or Marty). Two fanzines come from this house:Subversive Action (Pam & Marty) and Endangered Species (Dave). We can be reached by writing P.O.Box 4018, Station C, Ottowa, Ontario, Canada, K1Y 4P2. Other fanzines in Ottowa are No Cause For Concern, c/o Janine Frenken, 559 Laurier Ave W, Ottowa, Ont, K1R 5C9; and URGL ORP, 36-2300 Oglivie Rd, Gloucester, Ont, K1J 7X8. Anyone interested in the PORCELAIN FOREHEAD EP or, in the future, the HONEST INJUN tape, can write me. All correspondence is welcome. Anarchy & Peace, Pam

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millions die as millions more know what its like to be poor
Now what I'd really like to know is where do the dead go?
To get away from it all where do the dead go?
Dial-a-Moment-With-Christ DIAL A MOMENT WITH CHRIST

Tide me over, see me afloat your money
There's no stopping this suicide note
Slot me under a slot, what you will
It's not funny, and not the right pills

People convinced in life they're a station
annihilate, in tell sweeps, nations
Cut from the cloth, the pattern's all wrong
They teach the natives their favourite songs

The pattern's all wrong
The pattern's all wrong
Cut from the cloth
but the patterns
all wrong

millions die
as millions
more
Know what
it's like
to mourn
Now what
I'd really
like to know
is where
do they go?
for treatment
these poor
souls

POLITICAL PRISONERS

FREE THE FIVE BILLION ON TRIAL

On Sept. 6th, '83 begins the first of a series of political trials dealing specifically with issues of environmental protection, women's liberation, nuclear proliferation, civil rights, & militant resistance. People who work within the movements involved in each of those issues will be involved with the ongoing work around the trials, and all of us will obviously be affected by the outcomes. Because of the sheer scope of the issues involved, the relevance of the trials to everyone cannot easily be imparted. For many people, even those of us already involved in political work, it is a new experience to be dealing with the law & courts & prisons firsthand.

But we must also see that in other countries, even other cities & other political movements, the necessity of dealing with court trials & imprisonment has become a common ingredient of all political work. In America, the Black, Native Indian, Chicano, & Puerto Rican communities have fought long against the repression & imprisonment of their peoples. Even the labour movement now owes its strength to the history of the workers who confronted the power & law of the State head-on. For years throughout Europe & the U.S., radical activists have experienced arrests & trials as a result of protests against Western imperialism & militarism. Throughout the Third World, armies & death squads act against popular resistance movements. In Quebec, the FLQ experience taught many the awareness of the police & courts as enforcers of government & corporate policies.

Virtually every nation in the world has its share of political prisoners and murdered activists. And everyone throughout those nations whose lives have been touched by such struggles for freedom & justice have learned that power & force is used by the State yet it is called LAW. And then we are told there is a confrontation between the LAW & terrorism. So now we reach a situation where protest & resistance is labelled terrorism, the greatest emotive label to cripple protest & support ever invented by the international government agencies.

This all goes to attempt to explain the situation of the trials of the Vancouver 5. We have seen that the police attempt to propagandize the case as Law vs. terrorism yet we must resist that distortion. It is a political trial where there are very clearly opponents that envision & defend completely different world views. We can look at how freedom-fighters were treated elsewhere & use that here. But we do realize that we face a completely new set of conditions. Canada has had little experience with political trials of this nature, with the FLQ trials of a decade ago being the only exception. But to judge from the history of international protest movements, political arrests & trials in Canada will probably continue & become a more constant part of the fabric of our work.

Symbolically, the relevance of the case is in the demonstration of our strength in showing that we do not hold as legitimate the power (legally sanctioned) that institutions, governments, corporations, police, courts etc. have over our lives. The relevance of the daily details of the trials is in how we manage to expose the corruption of the police...the destructiveness of BC Hydro & industrialization...the violent danger of Red Hot Video...the terrorism of Litton. Every effort must & will be done to put those operations on trial for their crimes against humanity. Every day though, we will face the reality that the State has these five activists on trial and their safety & future is of immediate concern to all of us & must be dealt with. People want this case to be made simple so they can understand it but that cannot be done. It is a complicated, expansive issue that people will have to grapple with from their own perspective, making their effort to understand & incorporate many different approaches & effects that this trial manifests.

continued on back cover

LJUBLJANA-Hi again! Hardcore is finally taking hold here in our city. On Aug 27, 6 bands played in a youth center, and we've finally got it--4 hardcore bands, and two "suspect" bands. The ticket cost about 80¢, but for us that's a lot. The first band that played tried to do a parody of young HC bands, with little success. Then it all started. STRES D.A. (Stress Of The State Apparatus) played really well. They're a trio now, playing fast and energetic. It was the first time there has been thrashing at our gigs! Alot of people were really confused because they had never heard anything like this before. ODPADKI CIVILIZACIJE (Refuse Of Civilization) followed. They were a bit slower and melodic, but still energetic. U.B.R. (Rebels Without Reason) came on next and had technical problems, but still their set was the most memorable. K.P.J. (the initials of the Yugoslav Communist Party) was next--a trio again. Their music, in a few words, is crazy thrash. They said it was only the fourth time they ever practiced. Anyway, the drummer says he likes the NEOS, which is apparent from hearing him play. Finally, O'PIZDA appeared, who are more old style punk, and nothing special.

The four better bands were taped on a 60 minute cassette, which is not really very good sound quality, but if anyone is interested in getting it, it is available for $3.50 ($1 for cassette and $2.50 for airmail--if you send $4 there won't be anything wrong, he he). So for this tape, and other info on the scene here, write to Gregor Karpov/ Bratov Ucakar 42/ 61000 Ljubljana Yugoslavia. He's in U.B.R.

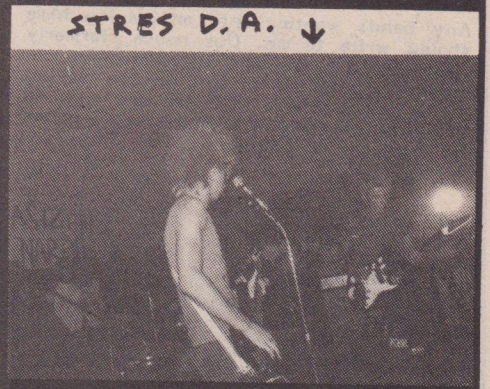
Finally, don't write to me anymore, cos this October I'm going in the army for mandatory one year service. Thanks to all of you who have written, and I'll see you in a year!

Dario Cortese

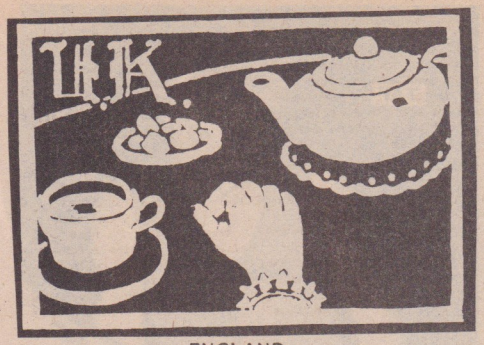
U.B.R. ↑

THRASH MAKES ITS DEBUT ↓

ODPADKI CIVILACIJE ↓


STRES D.A. ↓

↓ K.P.J.



ENGLAND

Tez from Retalliation Records was supposed to have done this issue's UK report, but due to conditions beyond our control, we present good ol' Dig. In future issues, you'll be seeing a variety of reporters and perspectives on the UK scene, as Kalv and Dig concentrate on interviews and their own new zine.

Just a few bits of information this time. I've just heard the HOT news that the EXPLOITED have signed to Pax Records, run by Marcus Featherby. Now that is what I call unusual. the Pax label is dedicated to the caring-type punk bands, low prices, and all that. Marcus has affiliations with Crass, Spiderleg, etc. Apparently the EXPLOITED have turned over a new leaf--dropped all the "chaos!!" rubbish that they sported so readily before, and, dare I say it, become pacifists! (pass- a-fists?). Unbelievable isn't it?? Wait and see.., Other news-ALTERNATIVE have lost several members, possibly splitting. DESTRUCTORS lost singer and guitarists, who are forming a thrash (U.S.A. influences) band! Grant bassist from SUBHUMANS, has left to persue his college "career"...Another thing--CHAOTIC DISCHORD do now exist! They've played a few dates, as the VICE SQUAD roadies who posed on the cover of their records have now assumed the mantle....You may have seen an EP on Riot City recently by the SEX AIDS. The front photo shows most of CHAOTIC DISCHORD and VICE SQUAD's drummer. My guess is this is another "joke" record...How boring...Very few UK punks are into skateboarding, but since MRR #8 came out, a lot of punx here are picking up on it. Most notably the Bristol bands-CHAOS UK, DISORDER, AMEBIX, etc. That's it for now!

DESTRUCTORS-KAPUT!

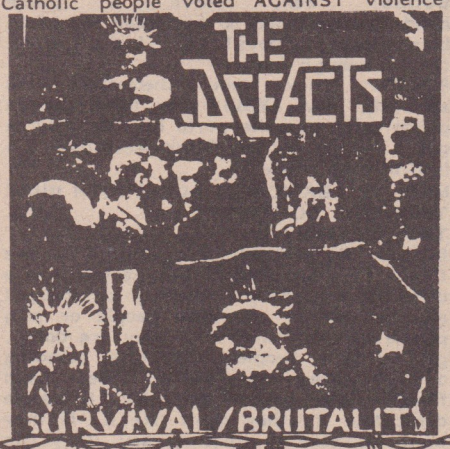
NORTHERN IRELAND

Now onto the North Ireland scene. Ha! Ha! it's total FUCK!! There are very few gigs here and few places where punks of all ages can watch a band. When bands tour Britain, they always leave out N.Ireland. The last gig over here was when CRASS played the @ Centre in belfast, which was a fantastic gig. I don't know how long it'll be before our next gig, but I can assure you, it'll have a good turn out of punks. There are piles of punks in N.I. and it's amazing that the scene has lasted as long as it has.

Terrorists like the INLA, IRA, etc. are not super-anarchists like some American punks believe. They're scum! They are exactly like the KKK and the police; enforcing laws and running their own little ghettoes in a dictatorship-like manner. They claim to be fighting for a United Ireland, but what's the difference between and Irish Govt and a British Govt? NONE. The governments are the fuckin' same. Peter Urban FUCK OFF!! MRR #5 "...the INLA are not terrorists but the freedom fighters of their people." That's bullshit Peter!! In the recent election more Catholic people voted AGAINST violence than for it. As CRASS say: "Freedom has no value if violence is the price--I don't want your Revolution, I want Anarchy and Peace." The IRA, INLA, UVF, UDA and all Paramilitary Organisations are all COPS in their own way. We don't need anybody to rule our lives, let alone a bunch of murderers. Peter, the IRA, INLA, UVF, etc. have FUCK ALL to do with punk, so leave out the terrorist crap. Listen to STIFF LITTLE FINGERS' "Wasted Life"--it says it all!!

Getting away from the subject which has dominated our way of life over here for so fucking long, I'll get back to my favorite subject-PUNK. D.O.A.'s "Something Better Change" LP has to be one of the all-time punk greats, and a must for any collection. If any of you readers have anything by D.O.A., then please write to me. Anything (Joey's birthday, pic of him, live tapes, etc) will be appreciated. Also, I'd like to thank Allison of Savage Pink, and Dave of M.D.C. for sending me US fanzines and spreading the USHC word.

Robert Pennie /10 Ravenswood / Newpark / Muckamore / Co. Antrim / N. Ireland / BT41 2DG



The OUTCASTS and the DEFECTS are maybe the best known bands, but the OUTCASTS act like fuckin' pop stars; wait'll ya hear their new single. I wouldn't even label them punk--they're shit.

The DEFECTS are really good live but their records leave a bit to be desired. Underground punk bands who deserve a mention are STALAG 17, RE'BEL, RIOT SQUAD (yet another), GRAFFITI, ASSAULT, STERILE VISION, DIRTY NOISE, and RURAL DISASTER. The latter band, RURAL DISASTER, is more of a cult than a band. My cousin and I were going to start a band and that was our name. The band RURAL DISASTER had happened but I kept the name and sprayed it all over the place.

I live in a town called Antrim, which is about 16 miles away from Belfast and although there is quite a healthy punk contingent, the town is full of mods. They're only mods cos they feel safe in numbers and it makes them feel like "men" when they're superior in their gang. Antrim mods--fuck off!!

Northern Ireland is the perfect example of how fucked up religion is. Most of the incidents that occur over here are blown way outta proportion by the media.

Punks Harass Rev. Jackson

Punk rockers with mohawk haircuts and leather jackets harassed the Rev. Jesse Jackson after he gave them money but refused to have a beer with them during a tour of a West Berlin slum yesterday.

The black civil rights leader and presidential hopeful encountered a group of about a dozen punkers as he walked with his entourage through Kreuzberg.

The seedy district, torn by riots earlier this year, is populated largely by immigrant workers and squatters.

When the punkers asked Jackson for a German mark (37 cents), Jackson handed over a 50-mark ($18.50) bill.

Asked by a reporter what he thought of the punk scene, Jackson answered curtly: "They are human."

After he declined their invitation to join them for a beer, the punkers followed Jackson for a time, chanting in an occasional chorus of English: "You are a traitor."

They did not explain what they meant, and Jackson ignored them.

d!sorder-LY

AFTER THEIR POORLY ATTENDED GIG AT AIGBURTH COMMUNITY CENTRE IN LIVERPOOL, DIG AND I (KALV) FINALLY GOT TO TALK TO DISORED PROPERLY. IT TOOK PLACE ON A PITCH BLACK PARK JUST DOWN THE ROAD FROM WHERE THEY PLAYED. THE BAND HAS VERY CASUAL REACTIONS TO SUBJECTS MOST OTHER 'POLITICAL' BANDS REACT STRONGLY TO. IF YOU HAVE ANY QUESTIONS ABOUT THESE REACTIONS, WE'D ADVISE YOU TO WRITE TO THE BAND THEMSELVES, BECAUSE (NATURALLY) THEY KNOW WHAT THEY'RE ABOUT BETTER THAN ANYONE ELSE DOES. WRITE DISORDER/ 3 SUMMERHOUSE/ TICKENHAM/ AVON/ ENGLAND. THIS IS WHAT THEY HAD TO SAY FOR THEMSELVES.

MRR: YOU WENT TO ITALY . HOW DID YOU GET THERE?

TAF: Well, we got on a boat and sort of smuggled ourselves in.

BOOBS: You can do that successfully there.

TAF: No, with Italy we sort of had money lent to us which we were supposed to pay back upon return, but when we got back we didn't have enough to pay it back. I doubt we'll be having any money lent to us again.y'know..

MRR: WHAT WERE THINGS LIKE THERE?

TAF: It was really good--people there are much happier. They like, live out on the street.

BOOBS: Still the same situation we've got here though--fascist punks, anarchist punks, etc.

TAF: We stayed in a big squat and everyone in Milan was meeting there every day.

BOOBS/TAF: They get together and organize what gigs are going to happen/what the prices are going to be/who can sleep at The Virus, things like that.

MRR: IS THE VIRUS AN ANARCHY CENTER TYPE PLACE?

BOOBS: Yeah.

TAF: They organize the demonstrations/gigs/protests against nuclear missile bases nearby.

BOOBS: And the money they get from the gigs and The Virus go towards printing pamphlets/leaflets, and things like that.

MRR: WHICH ITALIAN BANDS DID YOU LIKE?

TAF: EU'S ARSE. They were really good. REPROSAGLIA...

MRR: WHY COULDN'T THE WRETCHED GET TO PLAY THE U.K. AS THEY WERE SUPPOSED TO?

TAF: Well, their guitarist's dad stole his passport off him so he'd have to go to school. He hid it. And they couldn't play in Italy because their drummer was on holiday. They're really good.

BOOBS: We want to learn Italian and go back there.

MRR: WHAT DO YOU THINK OF THE 'STRAIGHT EDGE' PHENOMENOM IN AMERICA?

TAF: That's a load of shit (laughs). "Fall Over, Not Out".

BOOBS: Well, it's up to them, but if they go about taking drinks from people's hands...

TAF: I hate it when people that don't drink or take drugs think they're better; they're so self-righteous 'oh look at me- I don't do it'. They think they're being real fuckin' anarchists because they don't drink. I think it's a load of shit, really. Getting drunk is a good way of enjoying yourself.

BOOBS: When you get like that and start taking things too seriously, it just... doesn't mean anything. If I can't enjoy myself as well as believe in what I believe in, then it's fucked.

TAF: Yeah, it's a good life fucking your brain up.

MRR: WHAT SORT OF STUFF DO YOU TAKE THEN?

TAF: (laughs)I don't really do much--I only get pissed, take speed, smoke dope, sniff glue occasionally (pauses, laughs) Well, anything really, but not all the time.

MRR: ARE YOU HEAVILY INTO THAT?

BOOBS: No one's heavily into anything really. If you're heavily into something it stops being enjoyable.

TAF: Yeah, yeah, that's right, yeah...(laughing).

MRR: DO YOU LIKE ANY OTHER ENGLISH BANDS, WHAT DO YOU THINK OF THE CRASS-TYPE BANDS?

BOOBS: Well, we're a peace band..(pauses)..or do you mean the token black dress-up boys? TAF: I don't think they're enough fun.

BOOBS: They take themselves too seriously. TAF: Yeah, they think they're going to change the world because they've got a record out on Crass Records-it's a load of crap really.

MRR: YOU BASICALLY AGREE WITH WHAT THEY SAY, DO YOU?

TAF: Oh yeah.

BOOBS: We probably sing about the same things they sing about, but we put it in a different way. We just don't go on about it all the time or patronize people or slag people off for doing what they are doing, getting on at people all the time, standing onstage preaching-showing videos and films-we just get on and play. If people don't like it, they don't like it. If they want to listen to what we say, they can read the lyrics on the back of the record.

MRR: DON'T YOU THINK IT'S IMPORTANT TO GET ACROSS TO PEOPLE IN DIFFERENT WAYS, BECAUSE WHAT CRASS ARE DOING IS TOTALLY ORIGINAL?

TAF: Well, CRASS yeah...but there's about 30 other bands trying to be CRASS. But I admire CRASS for what they do. I'm quite influenced by a lot of what they have said, but I reckon they're too serious and not enough of a laugh, really.

MRR: ANY OTHER U.K. BANDS YOU LIKE?

BOOBS: SUBHUMANS-they're fucking brilliant, ANTISECT, RUDIMENTARY PENI, AMEBIX, TAF: And the MOB-they're good. And HAWKWIND..

MRR: WHAT DO YOU THINK OF MRR? ANY CRITICISMS?

TAF: It's alright, a bit boring though because it's just about bands..

MRR: NO IT'S NOT: IT CONTAINS ARTICLES ON MANY DIFFERENT RELEVANT SUBJECTS, AS WELL AS BANDS..

(all laugh)

BOOBS: Back of the class...

TAF: Well, I never could read..it's good tho' I liked that front cover with the DICKS on it. That was really tasteless, a big fat bloke with a dress on-that's really good.

BOOBS: There was that article about what to do at a gig with drugs or something in case someone's unconscious or drunk-first aid-go get them a cup of coffee..that's going a bit over the top.

TAF: Yeah, go for their pockets!! (yet more hysterical laughter...) see if they've got enough money for a bottle of cider. First thing you should do is find a make-up bag and draw on his face with lipstick, "I'm a twat"-ha ha-tie his shoelaces together. Set fire to his hair...Yeah, that's a lot better..(laughs).

MRR: WHAT DO YOU THINK OF THE EXPLOITED?

BOOBS: There'll always be people like the EXPLOITED out to fuck it all up--nowadays, everything gets fucked up. If we organize anything, the pigs come and fuck it up. If it's not one, it's the other.

MRR: WHAT DO YOU THINK OF THE BRITISH THRASH GROUPS? HOW ABOUT ANTI-SYSTEM?

STEVE: That EP of their's is really good.

MRR: HOW ABOUT DISCHARGE?

BOOBS: (sarcastically) Hooray, they're the best.

MRR: WHAT DO YOU THINK OF THEM CHARGING £400 per gig?

BOOBS: Not a lot, I don't go to their gigs. They're just a rock'n'roll band now.

MRR: SO WHY DO YOU PLAY SO FAST?

TAF: I like playing it..

BOOBS: It's more aggressive-it's much more fun to see a band that are going mad, than it is to see a slow band.

MRR: DO YOU APPRECIATE THE SLOWER BANDS?

TAF: No! Ha ha ha..seriously though, some are OK, but I hate shit like the ADICTS and stuff like that.

MRR: DO YOU THINK YOU WILL EVER PROGRESS OUT OF PUNK MUSIC?

TAF: No, we get worse! We want to swap round instruments 'cos we're just learning how to play now. Boobs will play guitar, I'm going to drum, Steve's gonna sing! Ha ha,,eh..and Virus is going to play bass cos we're getting too good.

MRR: I TAKE IT YOU'RE NOT SERIOUS?

TAF: Yeah! (laughs), and I'm taking up ballet!

MRR: WHAT DO YOU THINK OF EXTREME AMERICAN THRASHERS LIKE GANG GREEN, etc?

TAF: Well, the drumming's fast, but the chord changes are slower than ours. The drumming's really mental. D.R.I. and GANG GREEN are quite slow in terms of chord changes.

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CRASS

INTERVIEW BY RUTH SCHWARTZ

ALL INDIVIDUAL RESPONSES BY MEMBERS OF CRASS ARE TITLED AS "CRASS", AS REQUESTED BY THE BAND.

MRR- IN ORDER NOT TO DO ANOTHER HISTORY OF CRASS, COULD YOU TELL ME BRIEFLY WHERE YOU FEEL YOU'VE BEEN VS. WHERE YOU THINK YOU ARE NOW WITH THE WORK YOU ARE DOING?

CRASS- It's difficult because I don't know if we feel that we've been anywhere.

MRR - WHAT KIND OF WORK DO YOU DO? A ROCK N ROLL BAND?

CRASS - No, I think we have the ability to centralize information and to be an information source.

MRR - WHAT KIND OF INFORMATION?

CRASS - Well- subversive information, or information which is liable to cause subversion.

MRR - DO YOU SEE A DIFFERENCE BETWEEN WHAT YOU'VE PUT OUT YEARS AGO AND THE SORT OF INFORMATION YOU PUT OUT NOW?

CRASS - Not really. Only in the gravity of what we're putting out now because the social situation here now is much more serious.

MRR - WHAT'S SO SERIOUS ABOUT WHAT'S HAPPENING NOW?

CRASS - I think that society itself is becoming sort of increasingly tightened up, sown up, and dangerous, racist, sexist, classist, and nationalist.

MRR - SO WHAT CAN YOU DO?

CRASS - Well, fundamentally our job as a band is to inform people of the gravity of the situation and hope that they will respond against those developments. And our jobs as individuals is something that our own individual consciences dictate. Our way of responding is private, personal and in lots of cases is way beyond what we would advocate as a band. Because what we are as individuals and what we are as a band are separate entities to a certain extent. What we are as a band is a shared, corporate body of people in which the individuals can't act entirely freely. And, as individuals we are able to actually deal with certain things that as a band we just don't.

MRR - LIKE WHAT?

CRASS - Well, putting out information does not mean a dictionary. If you supply a certain type of information to people...

MRR - A LOT OF YOUR CRITICS WOULD SAY THAT YOU ARE OFF ON YOUR OWN TANGENT.

CRASS - Is that what you think?

MRR - THAT'S NOT NECESSARILY WHAT I THINK BUT I HEAR A LOT OF CRITICISM THAT YOU ARE OFF IN ANOTHER WORLD AND ARE NOT AFFECTING ANYTHING.

CRASS - If you choose to believe that some one else isn't having an effect ...

MRR - DO YOU FEEL YOU ARE HAVING AN EFFECT?

CRASS - I feel our effect is enormous and the few bands like us have brought around a massive increase in peaceful public demonstrations of activists, of people at peace camps or street demonstrations, to the animal lib thing. I'm not neccesarily saying that I support these things but we have had that effect of getting people out and doing things. An indirect effect but a large effect.

MRR - BUT YOU"VE TOLD ME PREVIOUSLY THAT YOUR EFFECT HAS BEEN VERY LIMITED, THAT IT IS NOT ENOUGH.

CRASS - It isn't enough because up until three weeks ago I thought there was a fairly strong argument for reformist activity. From the '50's there has been a justified feeling that there was a slow reformist pattern within our society that was slowly going towards a liberal, more open, free moving society. Had Thatcher got in on a small majority, one could go on thinking that. But given that she got in on an enormous majority, one must conclude that a reformist attitude is not adequate anymore. This sort of pattern of reform is being put back maybe ten fifteen years by this government getting back with the sort of majority she got. So, where I would have said five weeks ago that our effect has been enormous I would now say it hasn't been anywhere near adequate, isn't sufficient, isn't hitting in the right places.

MRR- WHAT ARE YOU GOING TO DO?

CRASS - I think that our contribution to the criticism of what's going on within the state, has sort of worked as a cushion between anger and the state rather than something which is inspired, something more honorable, something which would really smash some of the barriers that are going on. But I think an awful lot of what we asked for has been shown to be inadequate by recent, visible events. Which doesn't mean necessarily that the attitudes are wrong. I think they were right for the time , but that doesn't mean they're particularly right now.

CRASS - There's always been a minor attempt to cause embarrassment to both the British and American government in a subversive way and which at the moment isn't successful. And CRASS wants to be successful with it. We've concerned ourselves with the media because that's one area we can break in radically without people getting hurt. We try to get them offended, embarrassed and frightened so they won't get physically hurt.

CRASS - The band's feeling is that "Yes Sir, I Will" concentrates on the problem even before the problem came up. It concentrated on the whole sort of class battle and I think that the class thing is gonna become central over the next five years. The struggle between the people as one class and the elite as another class.

MRR - SINCE THE ELECTION, DON'T YOU THINK THE PEOPLE ARE SPEAKING LIKE THE ELITE CLASS?

CRASS - No. I don't. I think they'd like to imagine they are and I'm quite sure a lot would like to see themselves in that role but they're gonna find out in the most unpleasant sort of way exactly where they are at in the next five years. As we do sink deeper into recession, deeper into unemployment etc, etc, those are the people that are gonna get hit and they'll turn around and start realizing what's happening. So, I don't think the elite have, in fact, got very much behind them and they are still a very small minority. One of the major issues is nuclear disarmament. Particularly concentrating on the Cruise missile. And over the last two years on this cause, there was a possibility of the socialist government getting in, and had they gotten in and actually began to get rid of nuclear arms here, then the issue would have been relevant. But I don't think it's a major issue anymore because there's no way at all we're going to effect , over the next four years, the policy of nuclear weapons. It's possible that after four years and the next election that it will become something of an issue again. I'm talking social issues, I'm not saying that we might not think it is an issue. I believe, we're gonna have the remnants of what builds up over the last two years carrying over the next year or so . But I think C.N.D. will be virtually defunct in about a years time.

MRR - DO YOU FEEL YOU CAN HAVE ANY VALID , DIRECT COMMUNICATION WITH YOUR COUNTER-PARTS IN OTHER COUNTRIES?

CRASS -My own personal view is that I don't know what. I know what issues I would like to make. The dominant issues are the social structures. Until we can overthrow , in one way or another, the ruling elite-- The Church-- The Royal Family-- in this country then you can't really make any advance. And until that's done nothing is gonna change. And because I don't know the fuck about doing that, I don't know... We've got a terrific amount of experience which we can share with people here and abroad. And in terms of the media problems, I think we as a band have gotten to the point where we have to look for a new angle to come in at.

MRR - WHAT ANGLES ARE YOU CONSIDERING?

CRASS - Well, because of the nature in which we do everything, which is sort of as it happens, But individuals in the band respond in fear of things and write them and that comes out in the form of our records. Each one of us might have a different feeling about what we should be doing, or possibly, be feeling we shouldn't be doing anything. My own personal feeling is that I would like, as much as possible, to bring oút that issue of the elite vs the people because I think that's the root of the problem. To make it into an issue, whereby instead of people surrounding nuclear bases, they perhaps surround Buckingham Palace. The Temple. One wouldn't be getting Cruise missiles if it wasn't for the nationalism, for the militarism.

MRR - DO YOU FEEL INSULAR ABOUT BRITAIN ITSELF, IN THAT IT DOESN'T RELATE TO -- SAY AMERICA-- OR OTHER PLACES? IS IT ONLY IN BRITAIN?

CRASS - One of the biggest effects that people can have on other areas is to show that it is possible to change another area. I would hope that a lot of what we've done might inspire activity. Because of what could happen in America in the next few months, I think there is a valid argument for reformists to be out in the street demanding reform. Because you are not in the election, you should be out there making your demands. If Reagan is returned, then America will be in the same position as we are now. It's blatantly foolish under this government to become too apparent in the streets. People have got to get back to the underground and know how they're going to do things and what they're going to do right from there because it's become a dangerous society.

MRR - SO YOU FEEL YOU'RE DIGGING UNDERNEATH ALL OF THESE ISSUES AND GETTING TO THE ROOT OF IT NOW?

CRASS - I think it is a root. If you've got people who are trying to change the situation by revolutionary methods or by reformist methods, then radical people don't have to outnumber the establishment because what happens is that the ideas they create and the space they take or the ideas in action is what is more dangerous than people who want to change it.

MRR - WHAT DOES THE MATERIAL YOU'VE WRITTEN BRING UP ABOUT GETTING RID OF THESE GOVERNMENTS AND GETTING RID OF THE PARTY SYSTEM? ARE YOU SAYING YOU SUPPORT CHANGES THROUGH THE PARTY SYSTEM?

CRASS - No, we don't support them at all. He's saying that it was reasonable to argue that a reformist attitude has got some validity up to a few weeks ago. Whether or not one supports reformist attitudes or not, the fact is that a general atmosphere existed pre- Falklands war of a peaceful, growing, developing nature which is inevitably a reformist movement. The peace movement was and is. The Falklands knocked it back ten years, and this election has shown the force of that. Until the Falklands, the peace movement was a very growing thing. That's why the Labor Party, the Socialist Party, both got involved to the extent they did on an anti-nuclear platform. They could see the peace movement was very powerful. It moved in on it as it had done in other elections. The elections in the '60's were done the same. They didn't come up with their promises after the elections then. It stated in its program to get rid of nuclear weapontry in this country and therefore, what we have to say was drawn into the whole reformist pattern which has to do with parties which don't neccessarily mean that we're a part of that. In fact we did talk about that several years ago when we thought there was a possibility of the party doing exactly what it did do. And we said "should we give support to the Labor Party", and we didn't. In fact, we criticized it and said it would do exactly what it did do, which was when it realized an anti-nuclear position wasn't a good vote catcher. They actually pulled out on it and half way through the campaign they decided it was an issue that was losing them votes rather than gaining then votes. So they actually withdrew it as an issue. Not necessarily as a policy but as an issue.

MRR - ARE ANY OF YOU MEMBERS OF ANY PARTIES?

CRASS - No! But I think there's a deep contradiction in our existence as a band. We're basically a group of individuals who all believe in the absolute authority of the individual. Yet we're all in an organization, the band, which is as big or little as the support we're getting at any given time, and that carries with it certain responsibilities. And within that comes this massive contradiction, because our major policy has always been that of the total and utter authority of the individual, above all else. It's a contradiction right from the start.

MRR - TWO QUESTIONS ABOUT THE INDIVIDUAL: (1) DOES THE INDIVIDUAL HAVE ENOUGH POWER TO INSTITUTE CHANGES, AND (2) DO YOU THINK PEOPLE WILL EVER BE THAT RESPONSIBLE?

CRASS - Since I, the individual, believes I am responsible enough, then I believe that possibility for all mankind. I totally believe in my own utter omnipotence, so therefore I give that to everyone else.

MRR - DO YOU THINK OTHER PEOPLE CAN DO THAT?

CRASS - People are conditioned into passivity and weakness. The system is actually based on that, right from the moment of a child's birth. It's amazing how much capability and responsibility people can have after that sort of damage has been inflicted on them.

MRR - SO PEOPLE AREN'T NECESSARILY STUPID; THEY'RE TRAINED TO BE THAT WAY.

CRASS - Yes, and ultimately it's the only possibility. I mean, we're involved in salvation, as are all radical groups, reformist groups, and revolutionary groups--the salvation of the individual. As long as there's dependency, as long as there's surrogate behavior, then there's no real future. In some cases, people taking responsibility for themselves are doing much better than the police forces, so I would say that individuals can change things. But sometimes it seems that they have to be pushed into doing it. Also, I think the trouble with movements is that some people who join them are just using the idea for a crutch, and take no responsibility themselves. That's why I don't think they work.

MRR - SO YOU FEEL MORE AS INDIVIDUALS THAN AS A BAND?

CRASS - Well, we all contribute our own ideas to it, and we all have to make it work. But, with these radical movements, people hop along on their sort of crutch quite happily, and it seems that everything's growing. But it isn't at all. It's just used by people who can't stand up on their own two feet. One of the strongest criticisms made of us is our refusal to call upon people to act in a group sort of way. We could do that if we wanted. If tomorrow we made the right announcements, we could. I mean, we pulled better than half a thousand into a squat which was sort of a Christmas entertainment. We could do that at any time, but we're not going to hand out crutches. And this refusal of ours to not hand out crutches has been one of the major sources of attack on us---that we have always given the questions, but never given the answers. The answers are the crutches, and everyone has their own individual answer. There isn't any answer we can answer. All we can do is ask the questions, and destroy the answers from any answer that develops. For example, I do believe we have contributed enormously to dissent and forms of subversion in this country and worldwide. But, I think we're in the position now where we'll be kicking away some of the crutches that people have taken from us, which is the crutch of the peace movement, the animal lib movement. And, I think we're going to find out that it isn't enough, it isn't going to change anything liberating some people.

MRR - SO ARE YOU GOING TO START ATTACKING PEOPLE WHO DO THAT?

CRASS - We wouldn't attack people doing that. We'll attack our own, as we have done on "Yes Sir, I Will". We'll attack our own attachment to things like our own beliefs, our own "faith"--to show us as individuals, to stand back from our positions.

MRR - WHAT DO YOU FEEL YOU DID WITH "YES SIR, I WILL"?

CRASS - I think we analyzed our position as a corporate individual, and that expanded to an analysis of how things were at the time, the social set. I think it is our job to analyze situations, and to

give out what our findings are as a sort of information service. And on that scale, the setting becomes more international, because when you start spreading the shit from the surface, you can't stop at a national level. It's all very well to say the Falkland's war was a domestic issue, but the American involvement was not simply sending aid. You know the C.I.A. was in there somewhere. Bit by bit we do get information from other people throughout the world, and we're going to attempt to put it together and find a pattern. I think we're very adept at finding the patterns in this country. We've been over it 20 times over, and inevitably you come up against a big wall. there's no point in going on farther...like what we've said about nuclear issues...there's hardly any attempt to get rid of nuclear arms because there's a monarchy. Nuclear arms are there cause there's a monarchy. And nuclear arms are there cause the C.I.A. and Reagan's America is there. So the issues aren't nice, simple, tangible ones that we decided to get rid of nuclear weapons. You have to look at the deeper political aspects, and they are (1) the cultural one which is simply to deal with the needs of this nation, and (2)the international issues and pressures that have created that presence.

MRR - ON ONE SIDE YOU'RE SAYING YOU HAVE TO DEAL WITH THESE HUGE PROBLEMS, AND ON THE OTHER HAND, YOU'RE DEALING WITH THE PERSONAL ONES.

CRASS - Our own freedom as individuals can only be gained through our grasping of the whole situation. I mean, if one is locked in a 6 foot cell with pure white walls because that's the limit, and you had a life sentence, it would be amazing freedom cause you gain total knowledge in that small environment. That would be the place to be, and you could get on with the real business of becoming a human being. But as it is, we're dealing with a constantly changing, fluctuating environment, which we have to try and grasp. Part of being an individual is having that grasp, having the understanding. It's our responsibility to have total knowledge of all things.

MRR - DO YOU THINK YOU CAN HAVE TOTAL KNOWLEDGE OF EVERYTHING?

CRASS - I think you can, yeah. That doesn't necessarily mean you have to know the entire theory of this or that, but having a good geometric understanding of the relationships between things. I think one of our limitations as a band is that we concentrated on the domestic situation, and have been blind, to some extent, to the international aspects of the problems we relate to.

MRR - WHY DON'T YOU THINK YOU SHOULD GO ANYWHERE ELSE AND TRY TO EFFECT A MORE INTERNATIONAL SITUATION?

CRASS - We're not going to be a surrogate "us" somewhere else. Why should we...I mean, you actually used the term "effect an international situation". It's not up to us to do someone else's dirty work. There was a time when we said we wouldn't even travel outside London.

MRR - YES, BUT THERE'S A CERTAIN AMOUNT OF COMMUNICATION THAT GOES ON WHEN YOU GO SOMEWHERE ELSE.

CRASS - No, there's a difference between communication and effect. We are in a position where we are willing to make communication about the international situation. But largely, when we travel in this country, we travel direct by affecting a situation. For example, getting large numbers of people in strange places and inspire a reaction there. We have done that. Throughout the country there are little pockets of highly active people doing a huge variety of things, from being a band or doing a fanzine, to possibly tossing a petrol bomb into a slaughterhouse.

MRR - CAN YOU INSPIRE PEOPLE ELSEWHERE?

CRASS - Yes, we know bloody well we could do that, particularly in America. Personally, I would like to go to other countries, but not as a band. I would like to go to help people set up a hall or something. If we went as a band, it might be like "CRASS is touring, another gig". Then we'd leave nothing behind except 'another gig'. We couldn't be 'small enough' to disappear totally within it there, and operate at a 'real' level. We would come in at a superficial level, as what happens to most American bands that come here. People like ourselves are working 50% underground, and 50% overground. We're not going to blow our cover on anything but the 50% overground, and that's all we would have to offer. So, it's a situation that's got the fuck all to do with being a band, and possibly in a while, when there are bands in America who are setting up what sort of things we believe in---then it's possible that as a band we can go over and be seen as supporting them.

MRR - HOW DO YOU FEEL ABOUT YOUR BUSINESS?

CRASS - In my view, the label is part of a commitment as a "punk" band, the part of "punk" that says "do it yourself", "help each other", "independent", "it is possible", "it doesn't matter what you do as long as you do it".

MRR - DO YOU THINK THOSE IDEALS ARE DIFFERENT NOW?

CRASS - No, I think they still stand, they still are as valid. And we continue to do our part as a "punk" commitment. I don't think we are a "punk" band anymore though. We're totally different. I personally don't relate to, or abide by, anything so-called "punk".

MRR - WHAT DO YOU SEE GOING ON AROUND THE WORLD WITH "PUNK", BEING THAT IT'S STILL AROUND?

CRASS - Absolutely fuck all. There's an awful lot of people singing programmed words. Punk has become another morality.
CRASS - I'd say, yes, I agree with that in this country.
CRASS - Throughout the world, there's people doing absolutely nothing but using the current, fashionable...
CRASS - Well, outside of all that there are people doing things.
CRASS - Well of course there are, and I wouldn't necessarily say it's just punk. There's jazz musicians, reggae musicians, classical musicians, all sorts of people who care about the world and are doing things. Punk is a musical form, when it comes down to it, and one of the ways of selling that musical form is to sing about a set number of ideas. They aren't supported by commitment, aren't supported by action, aren't supported by honesty.
CRASS - It's time for people to stop, once and for all, and look at the words. And if they believe those words, then start bloody looking at them because at any punk gig there's people shitting on each other, there's a sea of black leather. Animal lib...every bloody band sings its token song about animal lib, Sexism is the big issue. You go to any punk gig and it's 99% young boys--50% of them are bristling against each other.
CRASS - But you know that at every gig there's also sincere, committed people.

MRR - CAN YOU CATEGORIZE YOUR OWN AUDIENCE THAT WAY?

CRASS - No, our audience is the same as any other punk group.

MRR - HAVE YOU BEEN PLAYING LIVE LATELY?

CRASS - For 7 years we've been on the road playing real hard, street level situations, and then this year, cause we couldn't find anywhere in town, we broke into an old cinema or an old club and we put on a gig. And suddenly the press was saying "at last CRASS have proved that 'anarchy and peace' work. We didn't prove a thing at all. We proved you can have a sloppy, second-rate festival in a dirty old run down club anytime you want. That was probably the least powerful gig we've ever done. We've done important gigs where people have never been exposed to our ideas, like in a church hall in the Rush Mountains where lots of little kids come who are wearing what their mums told 'em to wear and never seen a live gig before. Those are the important gigs, not some sort of star- studded joint in the middle of the City of London where all the poseurs come. Because that's what it was like--it was the most despicable, complacent thing I've ever seen. I went to a gig not too long ago, to see CONFLICT. I hadn't been to one in 3 months or so, and after 10 minutes I thought "what am I doing here?". I might have just as well been down at the disco, cause then you could at least dance to the music (laughter). Then a young kid comes up to me and says "what ya think of that?", and I says "it's alright", and he says "I think it's awful cause nothing happened". And it was true, nothing happened! Like before, back in '77, you used to go somewhere and get this feeling that something was happening, that other people were talking about doing things. But now you go to a gig, you watch the band, you watch the next band, see the same thing, and there's no exchange about what we should be doing next week. And the moment you do start talking to people about that stuff, they say "yeah, sort of sounds like a good idea". But then they get dumbfounded. I think punk is the most pathetic form of tokenism, and has become a parody of itself. It's a joke--the capitalization on superficial anger, falling short of any real anger.

MRR - WHAT ARE YOU GOING TO DO SINCE YOU'RE STILL UNDER A "PUNK" BANNER?

CRASS - I don't think we're under a "punk" banner. We're under a banner people give us. If they want to call it "punk", that's fair enough.

MRR - LET'S SEE, THE LAST SINGLE, "GOTCHA!", THAT"S PRETTY "PUNK".

CRASS - Well, maybe in a musical form it is, but "Gotcha!" is a parody of a parody, and it is a parody of the words which form a parody. Sort of Oi! level punk music, which is the easiest of all types of music to parody because of its simple form, and the whole thing is a joke on a joke on a joke. What Oi! was promoting in this country was male chauvanism, big muscles, tattoos, and beating up people. Someone we know was in New York and said there were skinheads there, and they were saying, "yeah, we know what it's about, B.M. and all that". They didn't have any idea what B.M. was, when asked.(It's the British fascist organization). So anything we said about Oi! being street people, with regards to America...well, it just means two different things. It's like what we were saying earlier about different cultures...it's like if we were to sing about skatepunks. It's like the Hell's Angels in England. The initiation for the London chapter is throwing each other into the common pond. That's slightly different from the initiation of the California Hell's Angels. They here think it's a real rave to throw someone in the pond. Plus, they have to wear crash hats cause it's the law here, etc. The Hell's Angels in Calif. must think that laughable. Likewise for us to see "skinheads" in the U.S., who are utterly a London concoction, going worlwide because the pages of Sounds and their pathetic parodies of what they think. And that was, to some extent, the phenomena of DISCHARGE-punks...the idea of a DISCHARGE- punk in California wearing heavy leathers and that sort of thing is just ridiculous. In Italy, the "skinheads" wear "union jack" t- shirts to show that they're "skinheads". The whole point of wearing the "union jack" is to show you're a nationalist, which is why the B.M. "skinheads" in this country wear them. So it seems that these people are not really concerned with the words of songs, or the ideas, and they're not thinking for themselves. During the Falklands war, The Guardian, the British liberal paper, did a survey, and found that the punks they questioned in Nottingham were almost unanimously behind Thatcher's activity. And punk is supposed to be a radical activity.

MRR - PUNK IS A BIG BANNER FOR A LOT OF DIFFERENT PEOPLE.

CRASS - Punk is?

MRR - YEAH.

CRASS - Yeah, it's a crutch for a lot of different people. Which is why I say we're not a punk band cause it isn't a crutch for us. We devised a form of playing which is the best we could do, and that's what we still do, but I don't see why or how that makes us a "punk" band. I could say that three years ago it was a state of mind, but it most definitely isn't a state of mind now. There are so incredibly few people who appear to look like punks who have that state of mind. The state of mind doesn't exist--only the superficial statement of that state of mind...the badges, the rhetoric, the mindless tokenism is all there. One out of a thousand of these people mean it, and you'll find that one out of a thousand in any audience, in any sort of music, anywhere. So why has punk gained itself the unique position of being a caring, radical movement? Because it's not.

MRR - ONE LAST QUESTION. THE CURRENT STUFF YOU'RE WORKING ON, IT'S HEAVIER INTO SATIRE, AND I THOUGHT YOU MIGHT WANT TO COMMENT A LITTLE ON THIS MOVE-THAT IT'S SOMETHING YOU'RE HAVING FUN WITH.

CRASS - I think that if there is any change, that is what it will be towards (laughter). about "Christ The Album", I've been more guilty than other people in the band, but we've become disgustingly complacent. I mean we re-mixed some of those tracks about six times, which is six days work. All of them have been mixed three times, re-mixed three times, and I think we were becoming the PINK FLOYD of the punk world. At that time, we thought we had the time...this was pre-Falklands. we thought we had the time to produce a really fine album, to get on with our art. But then we were working on the booklet and poster, and the Falklands occured. And we had this stupid fucking box without one bloody comment about a major issue of how our country came to war. I mean, "Yes Sir, I Will" is the album that should have gone out then. Now we're not gonna get caught that way. Fuck the production, and fuck the quality...just get the words out quick. You know that's what's important. So the new single isn't a development or a new angle; it's just our major response. It's a satire; it's as insulting as one can be about all the shit that's happening. It's our own personal response at the moment to deal with our anger, to sort of be downright stupidly rude. We hope basically that they'll respond, that they'll say "right, we're gonna have you for that", and let them fucking have us for it, cause we'll pull out as much shit as they pull out. And it'll give us the space to hopefully sit down and think about what we should be doing, which might be arranging how Mrs. Thatcher is wiped off the face of the fucking earth or something else. Possibly that's the direction were gonna end up, maybe were gonna tone it down.

CRASS - or maybe we're gonna find another way of dealing with her. But there has to be a way of dealing with someone who is...

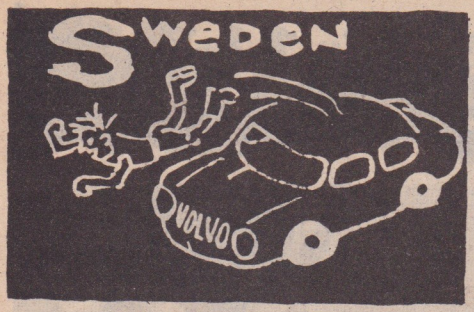
CRASS - But we're not gonna tone it down.

CRASS - No, I'm not saying that's a policy or a threat or anything, but those are the sorts of things were talking about, and that record ("Yes Sir") is a sort of immediate response.

MRR - I'M ALSO THINKING ABOUT "WHO DUNNIT?", AND THAT KIND OF RESPONSE. I GUESS THAT'S JUST AS ANGRY.

CRASS - It's kinda like when you're at school, the head mistress is down on you the whole time and all you can do is be so fucking rude to her you get expelled, instead of sitting there quietly or being naughty in the back. Just be rude to her, that's how I feel. it's quite a relief to do it. What we're trying to do is inspire action which would have prevented this situation from occuring. We want everyone to just fucking laugh at Thatcher's face as she starts talking. Everyone start singing that song. It would actually make it impossible for her to operate. I know that isn't gonna happen, so we're gonna find another way. You try to make your point, and they're not listening to you. Eventually, you've got to say "alright, you fucking shit" and you insult somebody, and if that isn't responded to, eventually, almost inevitably, you come to some sort of violent blows. And that's what's happening. What we've been saying endlessly here for the last seven years to the society we live in is that unless you start taking what you're doing seriously, and understand what you're doing, there's gonna be a bloodbath. It's gonna start this summer for sure, and it will continue until there is some form of equality amongst the people.

Sweden



Finally U.S. thrash/hardcore is getting a hold here. The DEAD KENNEDYS have been big here for a long time, but now BLACK FLAG, DOA, and MDC are all on the rise, along with MINOR THREAT and VOID. Bands on vinyl that are fast hc include HEADCLEANERS, TST, SLAM, SKITSLICKERS, and ANTICIMEX. None of these are outstanding musically or lyrically, except the HEADCLEANERS who have serious lyrics on their English EP and humorous lyrics (with an incompetent horn section!) on their Swedish one. SLAM are a stereotype skateboard band ("we rule the streets and grind the curbs. We skating tough and fuck all the nurds"). Despite this, their ideas are healthy anarcho-pacifistic. They have recorded, what is probably the fastest Swedish thrash song yet! (Write to:SLAM c/o Thomas Bjork/Myrkantsv. 1/802 38 Gavle, Sweden).

On to polly ticks! In Stockholm, hardcore and activity are seldom combined, leading to few bands, fanzines, etc. Guthenburg and Vasteras have each had a house occupied for a rather long time, with lots of punks involved. Here in Stockholm, we are stll planning. The cops are much tougher here, and our first (and only, so far) attempt to squat lasted 5 hours before they threw us in jail. I like the way you take up politics, seriously and intelligently, which is needed in a fanzine since(I don't think) many punks would pick up an entire book on (for example) "existentialism and it's influences on early anarchist groupings". Information is needed for the thinking kids to have something to think about.

Tolerance & responsibility,
John "Holocaust" Thelin

The Swedish punk scene started in '77, but it was shit. In '80-'81, along came the hardcore/thrash scene--bands like ANTI-CIMEX, PRODUCT ASSAR, HEAD CLEANERS, ASTA-KASK, NYX- NEGATIV, etc. At first, there weren't many records done. HEAD CLEANERS did 2 EPs and ANTI-CIMEX did one. But now there are many good HC/punk records, like: HEAD CLEANERS -Disinfection EP/ HUVUDTVATT & PICNIC BOYS EP/ ANTI-CIMEX-Anarchist Attack EP/ SKIT-SLICKERS-Cracked Copsskulls EP/ ABSURD- Blodig Stad EP/ BRISTLES-Don't Give Up EP/ and many others. These records are only released in batches of 500 cause nearly all the bands have problems with money. Soon there will be a new H-CLEANERS EP and a compilation LP with DESTROY, NASTY BOYS, ANTI-CIMEX, H-CLEANERS, ETC. Most of the groups get their influences from DISCHARGE, DISORDER, CHAOS UK, VARUKERS, BLACK FLAG, but some groups, like ANTI-CIMEX, are influenced more by KAAOS, TERVEET KADET, ZMIV, LARM, INDIGESTI, EU'S ARSE, WRETCHED, OHLO SECO, etc.

Anyone intersted in the Swedish punk scene should write me for info on records, fanzines, etc.

Brutal Chaos zine/ c/o Mats Bodenmalm/ Ragangen 13 / 57100 Nassjo/ Sweden

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HEADCLEANERS.../ HUVUDTVAAT...
THE SWEDISH HARDCORE BAND WHOSE GIGS ARE A RARE EVENT, HAVE BEEN TOGETHER SINCE THE SPRING OF '81, INFLUENCED BY SUCH GROUPS AS 'DISCHARGE' + 'TEEN IDLES' ETC.

SCAM AMMONIAC / RAXX CIMEX + HARRY RINCE HAD ALL PREVIOSLY BEEN IN THE PUNK BAND MASS MEDIA WHO SPLIT IN AUGUST '80.(terry fying helps to write all the vocals + backs up on backing vocals) + THEN FINALLY A VOCALIST WAS FOUND 'HUW DC HORRIBLE' A YOUNG PUNK WHO HAS ENGLISH PARENTS, SO HE WAS AN OBVIOUS CHOICE, FOR THE BAND WHO AIMED FOR AN INTERNATIONAL MARKET, AS WELL AS THE [illegible] SCANDINAVIAN MARKET (PRETTY VAST).

THE 1st EP EVENTUALLY CAME OUT IN DEC. '81. ON THE SWEDISH MASSPRODUCTION LABEL (FORMED BY MASS MEDIA A COUPLE OF YEARS EARLIER) + ON TERRY FYING'S NEW MALIGN MASSACRE LABEL FOR EXPORT. BOTH 1st PRESSINGS SOLD OUT ALMOST IMMEDIATELY + REPRESSES TOOK PLACE WITH DIFFERENT SLEEVES + THE FINAL PRESSING WAS A JOINT UK + SWEDISH TRACK EP.

IN THE SUMMER OF '82 THE BAND (a slow moving band) GOT AROUND TO WRITING SOME NEW SONGS , BUT BEFORE RECORDING COULD TAKE PLACE THE SINGER 'HUW' HAD DISSAPPEARED THRU VARIOUS INSTITUTIONS/ HOMES + EVEN JAIL + FINALLY IT BECAME OBVIOUS HE WOULD NOT BE ABLE TO DO ANY RECORDING FOR SOME WHILE (IF EVER) SO THE LYRIC WRITER TERRY FYING STARTED TEMPORALLY SINGING.. + IN OCTOBER '82 THE BAND PLAYED THEIR 1st GIG, 14 SONGS OF THEIR OWN + 2 MASSMEDIA SONGS, ALTHOUGH THEC BAND WEREN'T IN GOOD SHAPE MUSICALLY THE CROWD LOVED IT. THEN IN NOVEMBER THEY STARTED WORK ON A NEW 6 TRACK EP, THE MUSIC FOR THE SIX NEW SONGS WAS LAID DOWN IN JANUARY BUT

IT WASN'T UNTILL THE END OF APRIL / WHEN THE VOCALS WERE AT LAST LAID DOWN (DUE TO A DELAYIN LYRICS FROM TERRY F. WHO HAS BEEN DOING HIS NAT. SERVICE + THINGS WERE VERY AWKWARD.) THIS RECORDING WAS WITH ANOTHER SINGER DIRTY HAIRY + THE RESULTS WERE VERY GOOD.

HEAD CORE

3 TRACKS WERE LAID DOWN IN SWEDISH FOR A SAMPLER LP (HUVUDTVAAT)
+ 6 TRACKS IN ENGLISH FOR NEW CRACKER OF AN EP++++.
HOPEFULLY THE BANDS FUTURE WILL BE MUCH MORE STEADY + MORE RECORDINGS ARE PLANNED IN THE SUMMER FOR AUTUMN RELEASE :::::::::::::::

'DISINFECT'

KURT I KUVOS

WAX

SLAM

Ⓟ-NISSARNA Ⓐ

FRED OCH ANARKI.

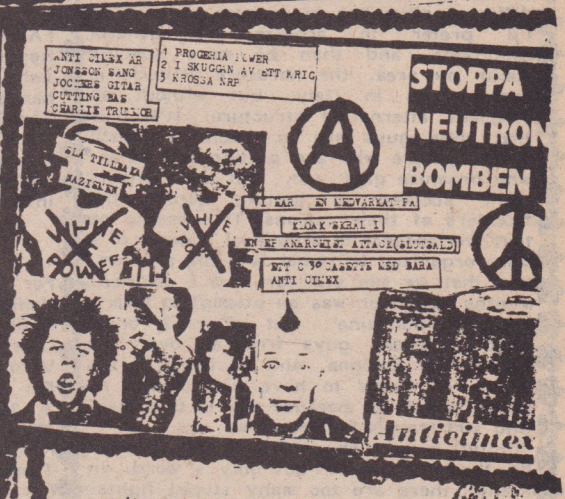
Vi vill ha fred,vi behöver inga krig.
Vi vill inte döda,inte ta några liv.
(Vi vill ha) Fred och Anarki.
Nån gång måste människan bli fri.
För våran frihet krävs det anarki.

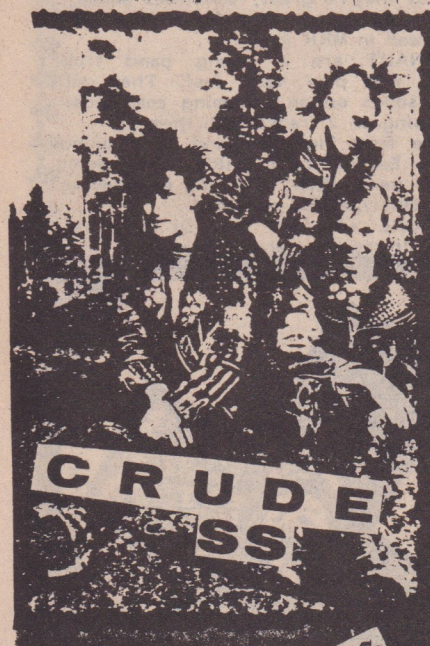
EN POLISMANS ORD.

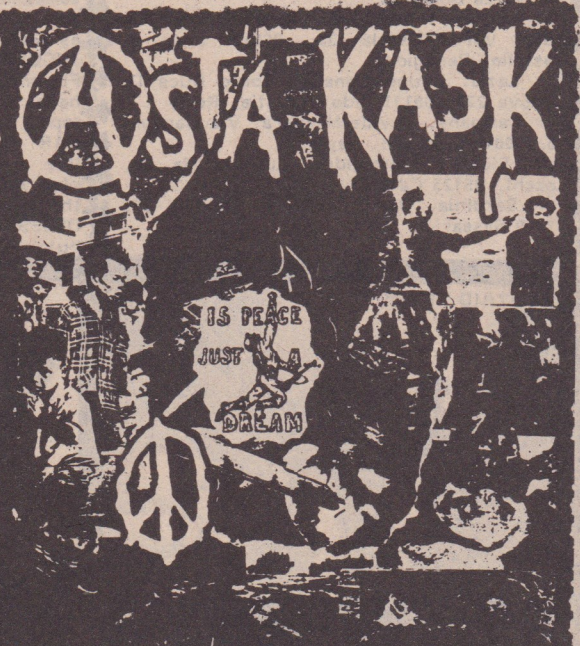
Jag gillar mitt jobb,har hyfsat betalt.
Burar in alla som gjort något illegalt.
Jag glänser av manlighet och av prakt.
Oh vad härligt att ha makt.

FÖR JAG ÄR EN BRA POLIS
FAST MÅNGA KALLAR MIG FÖR GRIS
JAG SKÖTER BARA MIN PLIKT
HÅLLER ORDNING O REDA I MITT DISTRIKT

Vi har våra lagar det måste vara så.
För [illegible]skulle det annars kunna gå.







Hi! Thomas reporting here from Sweden. I do a fanzine, Boztik, and play in a band. Now on to the brief news. First, all the older pro-punk bands have almost disappeared, so now there are many more smaller groups all over the country. The elite is gone, so now it's "pick up your guitar and play". Best bands according to me are:ASTA KASK, T.S.T. (THE SHOCK TREATMENT), HEADCLEANERS, and ANTI-CIMEX.

ASTA KASK are from Toreboda in the south, and have a 2nd EP coming soon. Their singer has a recording studio called Kloakens Alternativa Anti Studio, in which all Swedish punk bands can record demos free. He also put out a sampler tape . For further info on A.K., write to Mikael Blomquist/ Kvarng 9/ 545 00 Toreboda/ Sweden.

T.S.T. is one of the most established groups, together since '77, and have one 45, one EP, and a marvelous debut LP. They're from Vasteras, an industrial city near Stockholm. Powerful HC.

HEADCLEANERS, also known as HUVUDTVATT, are soon releasing their 4th EP. They play fast DISCHARGE-like punk, and are featured on a new sampler LP from Really Fast Records, along with many other groups.

ANTI-CIMEX play really raw "anarchy-punk", like the Finnish RIISTETYT. They have 2 EPs out now.

Other really good groups are: BRISTLES, E.A.T.E.R., NYX NEGATIV, CRUDE S.S., BROADWAY BOYS (had 2 LPs under the name of BIZEX-B), MISSBRUKARNA, WAX, RUSSIAN SUBMARINES, SVEA SKANDAL, SOTLIMPA, TROJNE, S:S:G:, NONCENS, D.N.A., PRODUCT ASSAR, K.I.K....I could go on for hours. If you want to contact any of these bands, write me and I'll help.

For Swedish punk records, contact: Mats Nilsson, Rydsvagen 242 C:17, 582 48 Linkoping (also for HEADCLEANERS info).

So but my fanzine ($1+SASE). I'll soon be releasing a c-60 sampler tape, which costs $3. So write to me (any U.S. punks, bands) at: Thomas Ericson/ Torggatan 11/ 841 00 Ange/ Sweden. Remember, punk's alive all over the world!

by Stefano Bettini
Via 27 Aprile 4
50129 Florence
Italy

It's very difficult to write a report about the Italian scene as a whole because of the differing situations in various regions. So I'd prefer to analyze the general conditions, and then be more specific about my area. the hardcore attitude is growing up in Italy, but without an effecient alternative structure. It's true that some guys are in touch with each other; people who are putting out zines, who organize gigs, etc., but their efforts don't succeed in getting across the frontiers of their regions. It seems to me that the absence of a national 'zine or of a more organized HC label is a big problem, and that we are still far from a solution. Months ago their was an attempt to form a national 'punkzine', but after 2 or 3 meetings among guys from all over the country in Bologna, and an issue of the paper, it seems to have fucked up. At least I think so, because also in this case, info still travels far too slow.

"Unity" is a much used and abused word by the punks here--but only a word. In reality there are too many stupid fights. We can see punx from Bologna vs skins from Rome, or Crass-anarchist punx vs nihilist skins, and so on. I think the absence of places to put on shows has something to do with the increasing hostlities. In fact, with the exception of Virus, a house occupied by squatters in Milan where bands from the whole country can play, we haven't regular places to play. So the shows are rare exhibitions of local bands in makeshift locations (often public squares) or big national gatherings with too many bands and too much tension. It's no surprise if you get into a fight.

Looking at Italian hardcore, you have to notice that its most evident feature is the political attitude. In Italy, there is a deep-seated political foundation within youth movements. Have you ever heard of the '77 Movement? It was not punk or hardcore, but social revolt. Then there were often riots in the streets...the myth of the armed war against the state and of the P38 pistol. After that, a lot of people were disappointed by the defeat of the movement, and entered armed groups. But they were defeated again, and some others dedicated themselves to experiment with new ways of expression. That's why '77 punk in Italy was of marginal importance, and generally only fashion. The real base for today's hardcore was in the old political consciousness, changed into the new forms of expression. The hardcore attitude seems to be one of these new forms of consciousness, and the nearest to the old political movement, as characterized by the squatting movement (especially in Bologna, Milan, and Turin), and by its anti-state, anti-repression, anti-police attitudes. This however is my particular point of view, and a lot of punks don't find any relation with the '77 political movement. There are new ideals today, and circumstances have changed, but I'm simply saying these are, together with punk music, our roots.

Now on to the music. I can schematically distinguish three different categories:

1) Anarchist-pacifist bands. CRASS-influenced, they sing only in Italian, giving a lot of importance to the lyrics and the political message. RAF PUNK from Bologna, EU'S ARSE from Udine, IMPACT from Ferrara, and Torino bands like SOTTOCULTURA and VIOLETTIVO are examples. These last bands are also influenced by American hardcore.

2) Skin-Oi bands. Nihilist attitudes. Examples are NABAT and RIP-OFF from Bologna, ROUGH from Torino, DIOXINA from Rimini

3) Other bands. I include here different bands, like my own, I REFUSE IT!, like CHELSEA HOTEL from Placenza (with raw, heavy guitar like SOCIAL D) or reggae influenced bands like Milan's TIROTURA LIMITATA.

My faves are CHEETAH CHROME, FALLOUT from LaSpezia, RAW POWER from Reggio Emilia, P.S.A. from Sassari, and (why not?) I REFUSE IT! Two other great bands have broken up: 5° BRACCIO from Torino with strong political lyrics, and INDIGESTI from Vercelli.

I conclude this general part giving you the addresses of those who can give you more info on their own scenes:

For Triveneto--Udine/Friuci area. Andrea Menichine, Via Roma 22, San Pietro Al Natisone, 33049 Udine, or Verona area try Lorenzo Zambolin, Via Marin Faliero 155, Verona.

For Lombardia. Marco Medici, Via Abbiati 4, 20148 Milano, or Stefano Valli, Via Zezio 28, Como.

For Piemonte. Roberto Farano, c/o Tomasuolo, C.P. 203, 10100 Torino Centro.

For Emilia. Diavlery Prod., Via Molinelli 19, 40126 Bologna.

For Umbria. Walter Guarini, Via Repubblica Della Val D'Ossola 32, 06012 Citta di Castello, Perugio.

For Lazio. Bruno Consoli, Corso Duca Di Genova 235, 00121 Lido Di Ostia, Roma

For Campana. Davide Morgera, Via Manzoni 16, 80019 Gualiano, Naples.

For Sicily. Alessandro Lutri, Via A. Lecchi, 95125 Catania.

For Sardinia. Danio Sini, Via Gorizia 33, 07100 Sassari.

OK, now let's go on to my scene: Granducato Hardcore--GDHC. Cooperation among the punks and bands of Florence-Pisa-Livorno-Toscana area is called GDHC, in memory of the Florence Renaissance. We are involved in organizing gigs, in putting out D.I.Y. tapes and zines. There is a zine out called Brainsout (c/o Stefano Cantini, Via Roma 231, Pontedera-Pisa) with local bands and info about SS DECONTROL and other U.S. bands. Also, a zine put out by my band will be coming out soon. It's called Nuove Dal Fronte, and I'll send one to all the people who've helped us as soon as we get enough money to put it out. We are also looking for material for future issues, so if you'ld like to send scene reports, photos, tapes, or whatever, please do so. It'll cost $1 for 42 pages, and my address will appear at the end of this article.

Local bands:

I REFUSE IT! formed in Florence in '81 as a three-piece, with two additions since then. We have a cassette LP together called "Permanent Scar", which will soon be available in the U.S. through Affirmation Records. I won't say anything about the music--that'll be your assignment.

CHEETAH CHROME MOTHERFUCKERS (nothing to do with the guy from the DEAD BOYS) are 4 guys from Pisa, and are one of the best HC bands in Italy. They are raw, fast, and loud, and their gigs are powerful. They have a 7" EP out. Last year one of their gigs was broken up by police firing guns. Syd the singer was arrested along with other kids. This is Italy!

PUTRID FEVER (formerly Florence ANTI) is a 3-piece band. They sound like some Southern California bands. They are not very inventive, but are very honest. They have a tape out for $3 c/o me.

STAZIONE SUICIDA are a 4-piece; sometimes they're great, sometimes boring, and have a tape out c/o Schiavo Robero, as reviewed in MRR #7.

JUGGERNAUT are a young band from Florence who play very fast. They will have 5 songs on an upcoming compilation tape. I sing on 2 tracks with them.

NAR are from Florence, and they sound like the English band DIRT. they don't play out very often, and are involved in the anarchist/pacifist movement.

OSSESSIONE are from Lido Di Camaiore, but I can't say more about them.

ITALIAN HARDCORE LISTING

BANHOF-4 song cassette/Electric Eye Records

CHEETAH CHROME MOTHERFUCKERS-3 song 7" EP/Cessophonia Records/c/o Antonio Lecchi, Via Veneto 5, Pisa

CHELSEA HOTEL-"We're All Gonna Die" 10 song cassette/c/o Antonio Bacciocchi, V. Legnano 5, 29100 Placenza

CRASH BOX-12 song cassette/c/o Marco Medici, V. Abbiati 4, 20148 Milan

DECLINO-"Terra Bruciata" 6 song 7"EP/ c/o Roberto Farano, c/o Tomasuolo, C.P. 203, 10100 Torino Centro

EU'S ARSE-"Lo Stato Ha Bisogno Di Te? Bene Fottilo" 7 song 7" EP/c/o Andrea Menichini FALLOUT-7 song 7" EP/c/o Renzo Daveti, Piazza G. Maccione 3, 19100 La Spezia

HYXTERIA-"Terra Di Nessuno" cassette/ c/o Manuel Gentile, Via Fucini 2, 31029 Vittorio Veneto (Treviso)

INDIGESTI-"Sguarda Realta" cassette/c/o Rudy Medea, V.S. Michelle 56, Vigliano Biellese (VC).

LOGGIA P2-14 song cassette/c/o TVOR fanzine

NABAT-"Scenderemo Nelle Strade" 5 song 7" EP. Out of print.

NOT MOVING-"Strange Dolls" 4song 7", "Not Moving" 4 song 7"/ c/o E.E. Records, V. Villa Glori 12, 27100 Pavia

PEGGIO PUNK-"Disastro Sonoro" 5 song 7" EP/c/o Marco Luguzzi, Corso F. Cavallotti 15, 15100 Alessandria

P.S.A.-"Sulla Nostra Pelle!" cassette/c/o Danilo Sini, V. Gorizia 33, Sassari.

PUTRID FEVER-10 song cassette/c/o Nuove Dal Fronte fanzine

RAW POWER-19 song cassette c/o Guiseppe

ROUGH-4 song 7" EP/c/o M.R., C.P. 315, 10100 Torino.

S.I.B.-"The Third World War" LP/c/o LM Records, Viale Petrarca 421, 48020 Lido Adriano, Ravenna

STAZIONE SUICIDA-"Nuova Speranza.." cassette/c/o Schiavo Roberto, V. S. Ippolito 8, 50051 Castelfiorentino (Florence).

UPSIDE-10 song cassette/no address

WOPS-2 songs on "Rock Garage" 7" comp EP/c/o R., C.P. 3268, 30170 Mestre Centro (Venice)

WRETCHED-"In Nome Del Loro.." 8 song 7" EP/c/o Gigi Pigoli, V. Giovia 30, 20144, Milan. WRONG BOYS-"Ossessione" 12 song cassette/c/o Alberto Gorrani, V. Mezzano 12, 27020 Travago (PV)

CHEETAH CHROME/I REFUSE IT! cassette/c/o me-18 and 12 songs.

EU'S ARSE/IMPACT-7" EP-6 and 6 songs/c/o Stefano Charandini, V. Romans 16, Udine 33100

INDIGESTI/WRETCHED-6 and 6 song EP-out of print.

SHOCKIN' TV/TIRATURA LIMITATA-7" EP-9 and 3 songs.

V/A(UDS, WRONG BOYS, PETROLIO, UART, LAST CALL, RAW POWER, WOPS) "Raptus" LP/ Meccano Records

V/A(RAF PUNK, STALAG 17, ANNA FALKSS, BACTERIA) "Schiavi Nella Citta" 7" EP/Attack Records

V/A(IRAH, 5° BRACCIO, SOTTOCULTURA, KOLLETTIVO)"Papi, Queens, Reichkanzlers.." 7" EP/Attack Records

/c/o Diavlery Prod., V. Molinelli 19, 40126 Bologna.

V/A(NABAT, DIOXINA, RAPPRESAGLIA, ARRM) 7" EP "Skin & Punk=T.N.T."/c/o Stefano Cimato, V. Stalingrado 23, 40128 Bologna.

V/A (FALLOUT, ROUGH, FIORE DEL MALE, BAD BOYS, ZIPP) cassette-out of print. V/A(5° BRACCIO, INDIGESTI, DISPERAZIONE, PEGGIO PUNX, HOLOCAUST, BABYLON'S WALL, ISOLATION) "Assillo Politico" cassette/ Disforio Tapes

V/A(BLUE VOMIT, KOLLETTIVO, DECLINO, C.B.A., 5° BRACCIO, KINAPUNK) "Torino 198x" cassette/Disforio Tapes.

V/A(SKULLS/CLASS WAR) "Bank Of The Sicily" 7 and 5 song cassette/ c/o Alessandro Lutri. V/A(WRETCHED, EU'S ARSE, 5° BRACCIO, IMPACT, TOXICAL, ISOLATION, WARFARE, PLASTIC SURGERY, UPSET NOISE) "Live At Torviscosa" cassette/ c/o Andrea Menichini

V/A(PRAVDA, SOGLIA DEL DOLORE, WRONG BOYS, I REFUSE IT, WARFARE, IMPACT, OSSESSIONE) "Autogestione" cassette/c/o Andrea Menichini.

V/A(5° Braccio, HOLOCAUST, ISOLATION, P.S.A., PLASTIC SURGERY, ROTTEN APPLES) "Dark Movements" cassette/ c/o M.A. Gavini

V/A(HITLER S.S., FIORI DEL MALE) "Punk Is" cassette/Xcentric Noise, 17 West end Rd, cottingham, N. Humberside, England HU16 5PL

V/A(BLUE VOMIT, IVAN SIBERIA, ELECTROSHOCK) "Hardcore Or What" cassette/Xcentric Noise

V/A(5° BRACCIO, INDIGESTI, S.I.B., NABAT) "Raw War" cassette/Xcentric Noise.

ZINES

Attack c/o Diavery Prod.

Nuova Fahrenheit c/o Andrea Menichini

Controcultura c/o Adriano Di Gaspero, Via Delle Ave 1, 33040 Faedis, Udine

Disforia c/o Roberto Farano

Mongolfiera c/o Gregorio Bardini, Via Meridiana 13, 46036 Revere (MN)

Roma Brucia c/o Bruno Consoli, Corso D'Uca Di Genova 235, Lido Di Ostia (Rome)

Espansione Urbana c/o Lorenzo Zambolin, Via Marin Faliero 155, Verona

La Voce Ribelle c/o Luca Giacomini, V. Monte Sernio 11, Udine

Hate Again c/o Davide Morgera, V. Manzoni 16, Qualiano, Naples

Disorder c/o Paolo Muso, Via Le Malta 12-c, Piacenza

Echozine c/o Roberta Greci, Via Monte Circeo 9, Rome

TVOR c/o Stefano Valli, V. Zezio 28, Como (the best zine in Italy!).

Straight Edge c/o Marco Lupacchini, V. Emma Carelli 73, Rome

Aktion c/o Franco Comeli, V. Velino 12, Porto D'Ascoli, 63037 Ascoli Piceno

Fuori Moda c/o Marco Moretti, V. Griglia 8, Milan

Asociale Oi! c/o Susy Gottardi, V. Frati 6, 40127 Bologna

Archaeopteryx c/o Gianluca Lerici, V. Canaletto 78, 19100 La Spezia

Working Class Kids c/o Tiziano Ansalsi, V. Del Piccioni 4, Interno 10, Albissola Sup. (Savona)

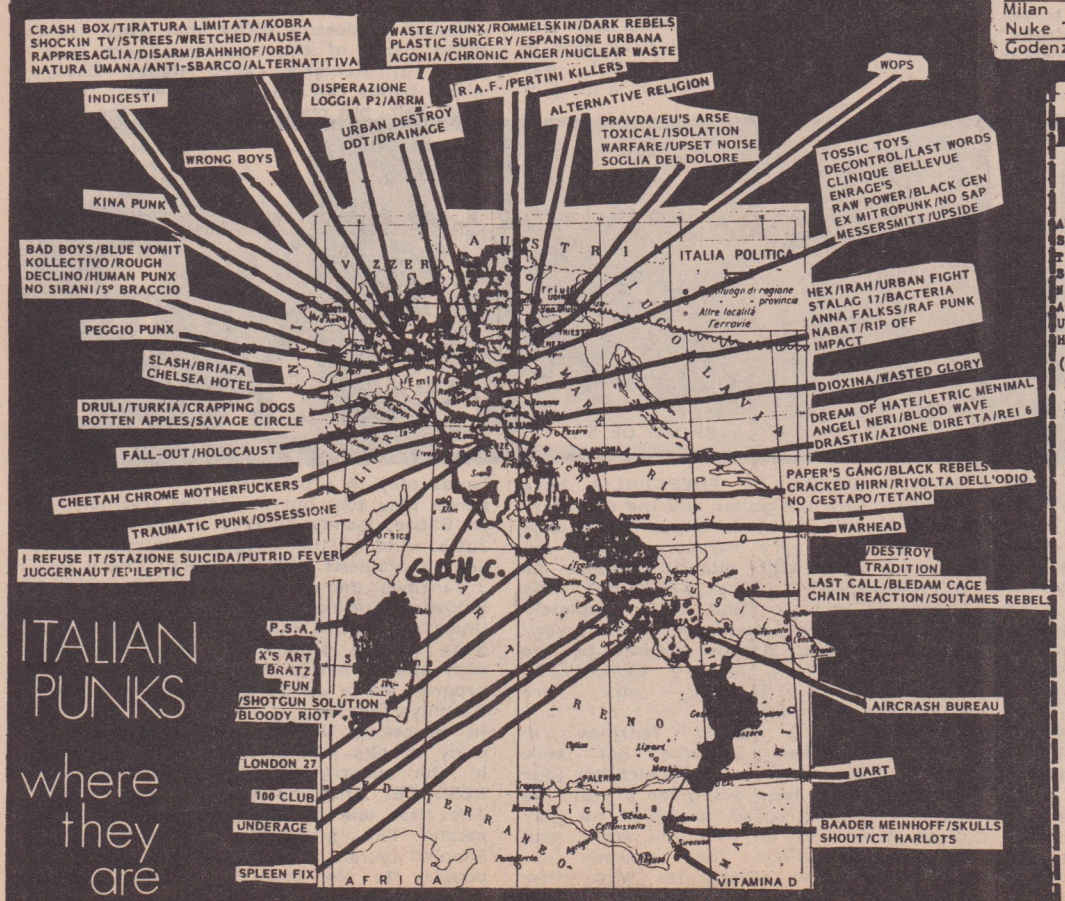
Disaster c/o Corrado Altieri, V. Verdi 36, La Guari

Area Contaminata c/o Walter Guarini

Anti Utopia c/o Virus, V. Correggio 18, Milan

Nuke The Disco c/o Alberto Iacono, V. S. Godenzo 15, 00184, Roma

Thanks to T.V.O.R. fanzine for additional info.



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HARD CORE - #3

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Punk has been happening here for quite a while. In 1977, the bands only immitated the sounds of the SEX PISTOLS and RAMONES. For punks then, it was only another fashion, an adolescent cry with little rebel soul. There were groups like KAKA DE LUXE, who in turn spawned bands like ALASKA Y LOS PEGAMOIDES, DINARAMA, PARALISIS PERMANENTE (into S/M and nazi aesthetics), and LA MODE (who's singer belongs to a fascist party). In those days, there were better bands from Barcelona, like PELIGRO, BANDA DA TRAPERA DEL RIO (who were inspired by STOOGES and MC5) and sang about urban violence, sex... These groups didn't last too long, a couple put out records, but they are long out of print.

After that, there was a long period when punks were a minority without bands, fanzines, places to go...nothing! But in 1981, bands began to emerge in several cities. Here in Madrid there was BROMA DE SATAN and ESPASMODICOS, and in Barcelona ULTIMO RESORTE. But it wasn't until '82 that the real "scene" emerged. For the mosr part, it is safe to say that it has been largely British-influenced, especially by groups like DISCHARGE, G.B.H., EXPLOITED, etc, and by the DEAD KENNEDYS. When we published their lyrics to "Nazi Punks Fuck Off" in our fanzine, many punks here did'nt like it. Most of the Spanish punks are just into posing, fashion, being drunk all the time, and taking drugs. They also like to act violently, looking for fights, sniffing glue. But not everybody is like this--the people who care what punk really means don't have that sheeplike mentality.

dancing, getting on stage, etc. The bouncers are masters of martial arts too. Some bands used to play there, but now they don't because of the bouncers and the high prices. The foreign bands play there though. They come, get drunk, get their check, go to the bullfights, rip us off, and go home. Some of those groups are U.K.SUBS, DAMNED (Capt. Sensible is a fucking sexist), CHELSEA, LORDS OF THE NEW CHURCH.

Some of the local Spanish groups have sold out to the mafia, like DECIBELIOS, CADENA PERPETUA, BROMA DE SATAN, SINIESTRO TOTAL, ESPASMODICOS. These last guys like the Hell's Angels, and have some totally anti-women songs. LA BROMA.. used to have some political songs, but now have become stupid bastards. SINIESTRO TOTAL are totally obsessed by adolescent sex, and are the favorite band of punks (?) here. Another band is N-634, who's singer is in charge of public relations at Rock-Ola, and they are totally into posing.

Good bands in Madrid are DELINCUENCIA SONORA, SALIDA DE EMERGENCIA, U.V.I., OX-POW, and ZONA LETAL, which are accused by the self-proclaimed punk elite of moralizing, simply because they are defining the problems so clearly, and are trying to do something positive. U.V.I. started in 1982 and have a single out. They are one of the few HC bands with records out. They also are very active and play all small local shows. But they have a problem because they don't have a record label. All the independents are trying to become big capitalist companies like dro, Nuevos Medios, Grabaciones Accidentales..

Still in Madrid, OX-POW have a single out, which is good, but not very loud and fast. They play occassionally. the more radical groups are the new ones. DELINCUENCIA SONORA doesn't sound hardcore at all, but they like to say they sound like the DAMNED, LORDS OF NEW CHURCH, ANTI-PASTI. They can become a very good group if they get over their contradictions and learn how to play a little better. They share a small hall with ZONA LETAL, where they'll have gigs in the future. The drummer of Z.L. was recently stabbed in the back by a gang of fascist rockers.

La Cara, and do other things like squatting.

The real hardcore punk groups are threatened by fascist and nazi gangs, and now by some fucking assholes that call themselves "punks'. These tendencies can also be seen in other areas of Spain where punks exist, like Barcelona, valencia, Granada, the Basque country, and the Cannary Islands. In the Basque country are hundreds of bands and a higher level of punk consciousness. Police repression is an everyday problem in the Basque country. By the way, in Spain there are no drinking laws, and anybody can go to a bar and order a drink, ughh! in the Basque country there are some stupid jerk bands like ODIO that say they were "born fascists" and that they "can't do anything to change it". It's easy to see why these bands fall down drunk on stage. In San Sebastian, there are several groups:OPTALIDON, CICATRIZ EN LA MATRIZ, and others. In Mondragon, R.I.P. have recorded several songs , not released yet, with strong anti-military lyrics. BASURA from Renteria, are one of the best Basque groups, although they have certain contradictions (anti-police, anti-war tracks side by side with sexist songs).

In the Basque city of Bilbao a group called M.C.D. (I TAKE A SHIT ON GOD) recently broke up. From Barakaldo are LAS VULPESS, an all-woman group that is well-known because of a TV program in which they played "I Like To Be A Whore"(to the music of "I Wanna Be Your Dog"). Right wing groups then made a big issue out of it for electoral reasons. ESKORBUTO is a very famous Basque group that were recently arrested in Madrid, and police confiscated tapes and fanzines with very strong lyrics.

From Mondragon are CIRROSIS too, a group helped by R.I.P., but they are drunk in every concert they pretend to play. Other Basque groups are NO, COLZA, ESCORIA, CORRUPCION...that make this area a very important place, although it doesn't differ that much from other parts of the country. There is a place in Rentaria called Happy Days, where bands can play twice a week. It's a small hall, but cheap. In Lasarte, the local

R.I.P.

BROMA DE SATAN

DELINQUENCIA

In Spain, it is very difficult to have squats, but we're planning some in Madrid with other radical groups. But the police here are brutal. It's been 7½ years since the fascist dictatorship of Franco ended, but the police still use the old tactics. They can arrest you under the Anti-Terrorist Law, just for wearing levis and tennis shoes. Then they take you to the Police Station and torture you (beat on your back, electrodes on your balls and ass, put your face in a bucket of shit, piss, and vomit, etc.). Many adults collaborate with the cops, , leaving punks in their ghettos, where many would rather stay with their blank minds.

Another problem in Madrid is there's no place to play. There is a club named Rock-Ola (we call it Rock-Polla, or Rock-Cock), in which punks are beaten up by the bouncers for doing things like

Finally, SALIDA DE EMERGENCIA have problems with the guitar and the drummer. They haven't quite developed their style yet, but are very hardcore. There are more groups with stupid attitudes as ESPASMODICOS , like KRONOPIO (it's impossible not to find them completely drunk), but they sound pretty good, very hardcore. Other groups inspired by the bullshit of the EXPLOITED, ANTI-NOWHERE LEAGUE, etc., are P.B.N.S.C. and GOMA 2.

There are 2 punk fanzines in Madrid:Telepunken (they're not sure they'll keep going), and Penetracion (our fanzine) that's been going for a year. We have a radio program in which we play punk music from all over the world, and talk about things that concern us. Penetracion also collaborates with other people to create a true independent label,

bands play in a place where the travelling bands play too, but the prices are higher. In Bilbao, bands play at a hall called La Juala. And in the Basque country, there are no problems with bouncers. There are 3 fanzines there:Destruye (2 years old), Brigada Criminal (6 months old), and Unica Alternativa (an anarchist punkzine). Some Basque groups are called "hippies with spiked hair". Also, there's a radio program on a commercial station done by Destruye fanzine.

In Barcelona there is a big scene, but many drunks too. One of the best bands in the country is from here: ULTIMO RESORTE. They have an EP and a 12". The first one sounds hardcore, and the second like SOUXSIE , but good. All Spanish punks like this band, the most popular in the country. Another group from Barcelona is NAPALM, who sound sort

of like KILLING JOKE. DECIBELIOS are the first Oi! band from Spain, but they are more into cutting chicken necks on stage than anything else. There's hardly any radio there, and a couple of fanzines: Melodias Destruktoras and Drama Del Horror (that's also the name of a band featuring ULTIMO RESORTE's guitarist). As for clubs, there's Las Rias (where there are problems with bouncers), and Zeleste, and several smaller halls.

In Valencia, there's hardly any radio for punk, and no fanzines. In Granada, there's a band T.N.T., who don't sound hardcore, but have a positive attitude. And K.G.B., who sound harder. In Nerja (Malaga), there's SLIPS Y SPERMA, who sound very DISCHARGE-like. In the Canary Islands there are some groups like FAMILIA REAL and ESCORBUTO CRONICO. They also have an independent label, Ja Ja Records, and a fanzine called Cirrosis.

Here in Spain, it is very difficult to get records by any American bands, except the DEAD KENNEDYS. So if anybody would like some exposure over here, please send us your records and tapes. Also, feel free to write to us for any information. Our address is: Penetracion/ Apartado 17.140/ Madrid/ Spain.

Thanks!

Other addresses:

Fanzines

DESTRUYE!!!
c/Soraluce, 6 3º Dcha.
San Sebastián- 3 (Guipuzcoa)

Bands

UNIDA ALTERNATIVA
c/Parque, 30 104A
Rentería
Guipuzcoa

ULTIMO RESORTE
c/Mas, 104 sobreático 1º
Collblanc
Hospitalet (Barcelona)

BRIGADA CRIMINAL
Ed. Euromar 7º 2
Zarauz
Guipuzcoa

INTERTERROR
(Guillermo Escribano)
c/Guillem Sorolla, 36 11º
Valencia-1

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FRANK DISCUSSION, FEEDERZ

VALE: Did you see anything interesting the last time you were in Europe?

BIAFRA: There's this film that's shown around Europe and other Second and Third World countries called *This Is America.* It was shot at the Mabuhay right after the Mayoral campaign [when Biafra ran for mayor].

MAX R&R: Where was it?

BIAFRA: We saw it in Helsinki in a porno theater. They showed a car wash in L.A. where women washed cars with their tits—I think that was staged just for the movie. But, one of the reasons I think they didn't show the movie in this country is that they showed how Kentucky Fried Chicken is made. They never *said* it was Kentucky Fried Chicken, but they flashed "Kentucky Fried Chicken" beforehand, saying, "Do you wonder where this comes from?" And it showed row upon row of these featherless, bald, globby chickens who were unable to fly. They'd been bred to be this way; they couldn't even move. They spend their whole lives in one cage and are fed their own shit over and over again—it drops to the ground, and is recycled in this masssive whirlpool which they also showed. After they kill the chickens, they have to inject them with flavor enhancers just to make them *taste* like chicken.

FRANK DISCUSSION: Well, there's nothing new about that. People, too, are put into boxes and fed a bunch of shit all their 'useful' lives. It's called *work.*

BIAFRA: Klaus's girlfriend Jean uncovered this information about pig farms. Now they have these stacked cages where pigs are raised—they-re injected and fed and fattened up as quickly as possible. So they grow to fit the cage—they're shaped like a rectangular cube when they're shoved out and minced into pork and bacon and sausage.

VALE: That's just bending animal biology in the direction of agribusiness mechanization, which started in the Fifties with the square tomato.

BIAFRA: Yes, tomatoes. Agribusiness has streamlined the tomato, settling on a few favorite hybrids with that nice, red, tomatoey color, although they may not be the most nourishing or the most tasty... In the seed industry, Northrop King has a monopoly with this tomato—you've *got* to buy it. So now there's one species of tomato taking over where there used to be 3500. If there's ever any kind of disease that they can't burn off with their pesticides, it'll be like the Irish Potato Famine again. The *Topco syndrome* comes back...

TIM: The what? Topco?

BIAFRA: This is the Age of Topco: slowly (but surely) as our civilization or industrialized world falls into decline and repetition and runs out of ideas, stupid descendants take over companies that were built by geniuses way back when.

Topco is a company based in Skokie, Illinois, that makes a lot of generic food products and grocery brand foods that you see in stores in the Midwest. Topco products can always be distinguished from regular products: 1) the packaging is always worse, 2) it's always a few grades worse—the light bulbs often don't work, the toilet paper falls apart in your hand, the food tastes awful. It's always a few grades below what you'd pay 10¢ more for. Topco has this symbol like a flower on all their products, and the legend: "Manufactured by Topco—Our Finest Quality."

Applied to other situations—when Gerald Ford was President,what could be a more Topco brand of President than Gerald Ford? Topco music floods the airwaves, the Carter family was the Topco Kennedys, Topco rockabilly is the Stray Cats

VALE: I think a lot of this decline is due to the rise of cost accountancy—cost accountants are running everything now...

BIAFRA: The system feeds itself. Remember the quasi-racist sociological theories about, say, Arkansas hillbilly towns. Where you'd have whole little towns full of retards, because everybody had fucked each other for several generations. This has now happened among the rich ruling classes in the industrialized world. So now you have these really stupid people running things who are only interested in short-term gains for themselves, who have no long-term vision at all. Gerald Ford epitomizes this: he only wanted to maintain the status quo, and didn't have a clue about what to do with the *future.* Sha la la, *let's live for today,* in practice.

FRANK: That's what's called the 'Standard of Living.'

BIAFRA: The DuPont Corporation is the same family-run multinational for generations, but how can you possibly expect these people to be as intelligent as their forefathers, when there's been genetic inbreeding going on with other rich bluebloods. Slowly but surely their intelligence pool is draining away...I mean, how many people who own General Electric today could actually figure out on their own how to build a toaster from scratch?

FRANK: They're only interested in extending a miserable past into a boring and miserable future. More *profit* there.

JEFF: I was looking at a *Fortune* magazine list of the 500 Wealthiest Families, and so many of the people on this list inherited their wealth and haven't a clue as to how it was once engendered.

TIM: But don't you think you're giving the originals a bit too much credit for intelligence?

BIAFRA: When the Industrial Revolution was breaking out of its egg and you didn't have things like mass-produced automobiles and airplines, it definitely took some kind of intelligence and know-how to come up with those things.

VALE: The impetus behind the Industrial Revolution was design for democracy, so that *everybody,* not just the rich, could have a car and a toaster...

JEFF: A lot of people really believed in those things.

BIAFRA: Now, the Graph Paper heads who run these companies haven't a clue as to how they got there. And what better example than the big-time music industry? At any level, how many *fans* are there, except in the very small independents?

BIAFRA: I mean, how many people at Warner Brothers really *like* music, let alone actively search out anything interesting or new?

TIM: Do you think they did 20 or 30 years ago?

VALE: Well, in the Thirties and Forties you had John Hammond running Columbia Records; he almost single-handedly was responsible for 'discovering' and documenting most of the major American blues artists.

BIAFRA: An exception. If it were up to most of those old record company presidents, we'd *still* be listening to Glenn Miller now, wearing those same Lounge Lizard suits with those same haircuts—

VALE: It's total *necro-culture* on every level.

FRANK: Culture is the inversion of life—that's a graffiti from the Paris riots.

BIAFRA: In San Francisco you can see billboards with old pictures of *Jefferson Airplane* with their skin painted ghostly grey: "We still play their songs."—KCBS radio, who won't play anything new or adventurous—

FRANK: But in a society that abolishes all adventures, the only thing new and exciting would be abolishing *them*—

JEFF: What counts is *shifting units*—

BIAFRA: It's not fun, it's not music, it's *units.*

FRANK: Yes, everything would be fine if we'd only agree to be proper 'units' like nature intended. You know, 'Unit Music for Unit People.' All designed to work us into a *shopping frenzy.*

VALE: So, isn't the point of all this new music

to get a different message across? But, what are you going to do—tell everyone to learn how to make bombs and leave them at Neiman-Marcus restaurants (which happened recently).

VALE: Somebody also blew up the phone booth outside Mama's restaurant at Washington Square Park—what exactly did that accomplish?

BIAFRA: I like this new 8½x11" sticker that Frank made: a big 'happy face,' designed to be pasted on entrances to department stores and the like, that says 'Shoplifting Zone.'

BIAFRA: In some ways that could be more effective than blowing up a phone booth, especially if you used an indelible glue and it stayed up for more than 2 hours.

FRANK: *I* ain't gonna shed no tears over a goddamned phone booth, especially when *everything* that surrounds us participates in keeping us in submission. To *'destroy what bores you'* is quite appropriate. In this case, somebody just chose to 'redecorate' their landscape on their own terms.

JEFF: Well, I don't see the point in blowing up a phone booth, unless it's inside the Pacific Telephone building—

VALE: Even then I don't see the point. I can definitely see the point in blowing up the IT&T Board of Directors—*that* might do something, but actually, all *that* would do is create a *lot* more business for the booming 'security industry.' Although, corporations themselves have historically practiced espionage and assassination as a means of wiping out the competition. Only recently has there arisen a new genre of detective fiction, all about corporate murder, crime and theft, with writers like Timothy Harris, early Ken Follett... But corporate crime exposes don't seem to change anything. What happened after Polanski's *Chinatown* came out? Nothing.

TIM: Backtracking a little, when we were talking about change; I wanted to ask you both about your perspectives on how this music scene has changed.

VALE: I don't believe in any 'scene.' When it comes down to it—you're born alone, you die alone, and what counts is your individual life lived according to *your* personal will and desires. I only believe in individuals, and there's very few interesting individuals on the whole bloody planet—maybe about 1 to 1-million. Of course, if there were more interesting individuals around, the world would be more fun—

BIAFRA: More to the point, convincing people that Yes, *they're* interesting, and there's hidden talent in there waiting to come out... Also, interesting people can learn from people who may not think that they're interesting. That sounds real generalized, but, putting it another way—if all you ever talk to is other musicians all the time, and other people in the music 'scene,' pretty soon you end up with tunnel vision revolving solely around music, music scene, world as interpreted by music scene—personal soap operas. Whereas, if you get information from different kinds of people who have *nothing* to do with your music or music scene, who lack stereotypical dress and attitudes, you can learn a lot more.

VALE: I try to stay awake enough to look for every possible source of deviance.

BIAFRA: Most people are born with some kind of unique and special talent; unfortunately most people either never realize what talent they have and apply it, or worse—especially in the American school system—are encouraged *not* to develop it. And so part of what we're trying to get across is for people to believe in themselves. I think that's a basic goal, even for people who are coming from very different angles: to look inward and find something about something unique about themselves and make it grow.

VALE: Just to focus on every aspect of deviancy in this so-called culture seems to work, specifically as a technique. To investigate deviancy.

BIAFRA: The joy of being weird.

VALE: Yes, and I think it's important to totally dis-affiliate yourself from the notion of a scene, or a group, or anything *except* individuals.

BIAFRA: When you circulate within only one scene, that scene becomes the *normality.* The *normal.* And you worry about whether or not you're normal or cool. One thing I've had to always fall back on is that I've always been like a social outcast since I started school. And towards the end of elementary school I learned to thrive on that and enjoy it and realize how being kind of cast to one side could work in my favor, both in learning things and in developing the ability to fuck things up in the status quo. Now, in some cities where underground scenes are taken for granted, it's important to realize that now this [underground] is a new *normality.* And there are people who worry very deeply about whether they're cool—in other words, whether they rebel properly, according to proper rebel etiquette.

FRANK: Well, it *can* be important to know whether you wash your hands before or *after* you loot a department store.

JEFF: Exactly.

TIM: Well, now people are developing their 'self' and they're pleasing themselves—what does that add up in terms of potential for change? Even if everyone found that 'special aspect' in themselves, then what?

BIAFRA: You're spreading some disease—

VALE: Anyone who takes their brain seriously does active research, because the kind of information that is relevant, subversive, and deviant is not handed to you by the mass media. Reagan succeeds so well because of television, yet he consistently gives false and incomplete information—

BIAFRA: But it's critical to keep in touch with how the other half—99%—lives.

VALE: But if you watch a lot of television, the hardest thing to do is maintain a critical, scalpel-edged eye on everything. Because the way television works is, you see napalm, then deodorants, a plane wreck, then panty shields, and it all turns into one continuous commercial which numbs you out of sheer volume of image assault.

FRANK: I'v stolen some of my best material from adverts, then I *just advertise different things, that's all.* The news, etc., overloads (or underloads) with facts, which is just information as a commodity. Real knowledge is elsewhere.

JEFF: The problem of image overload—it's totally impossible for people, unless they really train their minds, to distinguish between what's relevant and what's not. Personally, I think reading should be emphasized a lot more, because this whole idea of passive observation—

FRANK: Like punk or hardcore shows?

VALE: The thing is, school turns you off to reading.

BIAFRA: Starting in the second grade, once you're taught how to make a little bit of sense out of words, next you're punished for not making a perfect letter B in penmanship. Or, you're punished for trying to write something on your own when you hadn't finished your math.

FRANK: Yeah, school is their way of getting you to accept that your life is occupied territory. Ever wonder why they call a job your 'occupation'?

BIAFRA: In order for an industrial society to turn out an efficient work force, you have to make people numb—numb to boredom—at a very early age. So you can have people who are dumb enough to do their job and not ask questions.

You'll notice that from a very early age now it's an *accepted* thing that *nobody likes their job.* Nobody likes the activity they do that takes up a good chunk of their time each day, just to get money. But this is an accepted thing: you're not going to like your job, so just get used to the idea. Don't search for something you like to do that you can live off of—be prepared to accept a shit job. And that's a breaking of the spirit that begins at a very, very early age. Daddy comes home from work and he's tired. It's not like Daddy comes home from work and he's *excited.*

FRANK: It's blatantly admitted that work is just so much wasted time. Miller time is *before* you go to work, not after. Some people are starting to realize that full employment is a threat, not a promise!

VALE: People are indoctrinated with the idea that it's *normal* and *natural* to get a job. Rather than deciding *what do I really want to accomplish with my life?* instead it's, Well, I'd better get a job.

BIAFRA: And it has to be a *job.* It can't be like building your own Watts Towers or whatever.

FRANK: Or making some pretty ruins of...let's say, San Francisco.

JEFF: People's sense of outrage gets numbed early in life. Like, you come to expect that corruption is "just part of government."

BIAFRA: In my United States Government class we were taught to accept corruption. The textbook had drawings of those happy, atomic age smiling, wavy-haired, clean-cut, pinstripe-suited politicians walking down an aisle, with people holding out their palms and smiling at them, labeled 'farm lobby,' 'business lobby,' 'General Motors lobby,' etc. Politicians by definition are bought off and accountable to highly-organized, well-funded pressure groups. If *we* ever want to have any kind of impact like this, it requires more money than any of us have combined.

For example, if you really want to convince people that it's time to stop covert aid to Nica-

ragua, and stop American involvement in El Salvador, then who's got the money to rent that billboard that Camel has now? The one right over the main freeway into downtown where all the commuters get stuck during rush hour. If that billboard had a real horrific photo of a woman whose face was melted by acid by Green berets in El Salvador (that's on *MDC's* EP sleeve, anyway) maybe it would have an impact.

JEFF: There was a billboard saying "Stop U.S. Intervention in El Salvador" around the Bay Area. It had a picture of a helicopter on it.

VALE: But the trouble was, it wasn't a product of the J. Walter Thompson Agency, who know how to *really* get you. It was just a boring ineffectual slogan.

FRANK: Hell, the Left's *still* trying to re-live the 1917 failure—er, revolution—in Russia. You can't expect such mentalities to produce anything *but* endless repetitions of the same old insipid, meaningless slogans and causes—to bore us to death, I suppose. Does anyone *really* believe that shit will *really* change anything, here *or* there? The Left loves to whine about faraway places. That way, maybe no one will notice how pathetic and ineffectual they really are.

JEFF: That's right—the picture was totally neutral, even though the words were suggestive of something.

BIAFRA: Not to mention that people are immune now to anything that doesn't act like an axe-blade between their eyes.

VALE: The violence-reaction threshold is so high now because of TV.

BIAFRA: That's why some of our more 'humorous' songs, like "Kill the Poor," were picked up on by a lot of people who have since gotten down on us for getting too serious. It gave them an out—"Ha ha, funny joke"—without their having to really come to terms with the underlying message. And so when something really horrific like "Bleed for Me" came out—people in straight media (as well as people who liked the *DKs* during the "Fresh Fruit" era) think this is just going *too far.* They say, "These guys don't have any sense of humor anymore—they're *preachy* now."

"Bleed for Me" was a partially successful attempt at an illustration of torture and repression in countries including our own, and who funds it and why, but it was deliberately trying to give an Alice Cooper-type graphic illustration of horror. It seems to have struck precisely the raw nerve we hoped it would.

TIM: You really thought that was the impact it would have?

BIAFRA: It's affected some people that way, and other people in other ways.

JEFF: Some people probably didn't even know what the song was about!

VALE: Blame the school system for that—

BIAFRA: The *Weekly World News* ran an article, accompanied by out-take photos from old *Wolfman* movies, about how Russia is breeding a new subhuman race to do its dirty work and fight in its armies in order to take over America. But what kind of threat is that when we're already surrounded by a subhuman threat all around us? In order to turn out

Photo by Bruce Rhodes

a race like this, the schools emphasize learning *rules,* like submitting to your coach or your P.E. teacher, and learning that the way to get by is by being tough, macho and *simultaneously submissive* to higher authority. Or, they flood the mind with swill, such as complicated, bullshit mathematics that most people are never going to apply to their daily lives.

While emphasizing the macho male image, they push the "new working woman on the go." She's helping bring home the bacon for the bank account, but not asking questions why. So you have these people—Vince Lombardi damage is at work here—who have this goal drilled into them that winning isn't everything, it's the *only* thing. These people are not interested in any kind of craftsmanship, or any kind of real deep satisfaction or self-respect, because they're just interested in the "short-term win" as defined by straight media. That's what's dealt with in our "Trust Your Mechanic" song. The guy who fixes cars isn't doing it because he's into cars or the beauty of the automobile or making an old car run good for years on end. He's interested in making them fall apart so people will bring them in more often.

The same attitude characterizes doctors in this country. There's so much unnecessary surgery—the cancer industry is the worst example of all. America is the only really big country in the industrialized world that doesn't have nationalized medicine. Just across the Canadian border, health insurance is taken for granted as something *everyone* has...

JEFF: The American medical establishment is unbelievably disgusting—

FRANK: It's not just medicine. Never mind holistic medicine—here's holistic repression. It all just seems so *normal.* Advertising, subliminals and the other techniques used to *condition* us and 'modify' our behavior can be used to *de-condition* us. So, a society that prides itself on its constant modernization meets its *modernized negation.* Hello!

VALE: In a controlled society, the only possible freedom is going out of control—

BIAFRA: The control isn't so much fear of repression by the state, it's fear of peer repression: I'm inadequate, I'm not keeping up with the Joneses, I don't have as cool a stereo, I don't have as much cocaine, I don't have as many studs on the back of my leather jacket. Do I have as many cool toys as my peers? In a way it's almost *government by fun.* You're inadequate if you're not having as much *fun* as Cheryl Tiegs! That's how you breed the insecurity that keeps people tapping into fad after fad after fad, without setting any long-term goals for themselves, or noticing the lack of them in their society.

In England, detergent isn't sold as a "fun" experience, it's sold as "This will help you cut corners, and be a more efficient housewife." It's sold as a need rather than as a fun experience.

TIM: That hasn't changed with the incursion of American television?

JEFF: They're really thrilled by the prospect of doing their laundry.

BIAFRA: It's more the thrill of cutting corners.

VALE: All these media offer us a parallel, idealized life for us to try and approximate.

FRANK: They just want us to achieve a "New Freedom." We can solve our differences—"Shout it out!"

VALE: Speaking of differences, do you watch Russian TV or read Russian daily newspapers?

BIAFRA: *Pravda,* the daily swill paper over there, usually has only about 8 pages per day. It's the same paper for everyone, there aren't local editions with local news. In other words, what people don't know...

JEFF: That's misinformation—

FRANK: Oh, I know *her*...

JEFF: Look, that isn't true. *Pravda* is the *national* newspaper of the U.S.S.R. But there are all kinds of different localized media in the Soviet Union, although they all follow the party line.

FRANK: Both local and general anaesthesia—a constant parade of 'events' to help people forgt the *non-event* of their lives...

BIAFRA: OK, *Pravda* is the national newspaper, kept short and to the point—nothing too in-depth, because what people don't know won't hurt them. And the less they know the less they'll ask questions.

Now in this country, you'll remember awhile back that President Reagan made a call for more "happy news." He was tired of hearing bad news and people criticizing him or making fun of him—"let's have *happy news!*" Suddenly, presto, in vandal-proof newstands all over the country—even in a little crossroads town in Mississippi—we have, beamed via a satellite, the *USA Today.* Happy news! Generic news with very little depth, and the tone is always: "It's going to be another sunny weekend; let's go to the beach!"

JEFF: Or they'll say, "More good news on the economic recovery!"

BIAFRA: And the same kind of bright greens and yellows you find in McDonaldland glasses that you get free at their fast-food stands. Those are the colors that *USA Today* uses for their graphs showing that the economy is prospering—going up, up, up. It's just one fucking lie with a smiling face on top of another.

FRANK: That's good news for parakeet fanciers who want to make their pets in their cages happier—

BIAFRA: The point I'm making is, now America has its own *Pravda.*

JEFF: I don't agree, because in *Pravda* there's 10 times more international news, and in-

depth international news, even though it all follows the party line...

TIM: They don't go in for sensationalistic stuff and plane crashes [this interview preceded Sept 1!]

JEFF: They don't have two pages about somebody losing their cat in Hayward. There's a lot more meaty, political analyses of world events.

BIAFRA: My favorite, the most blatant propaganda newspaper in this country, is the *Weekly World News,* with headlines like "Survey Proves Most Americans Love Their Jobs."

FRANK: I'd agree with that headline. At work I'm *constantly* thinking to myself, "God, how I love my job," and, "Frank, *please* repeat those useless gestures 'til the juice run down my leg..."

JEFF: Of course, has anyone you know ever gotten a phone call asking their opinion on any of these subjects? No.

BIAFRA: Everyone should be happy. Follow orders.

FRANK: Well, orders *are* orders. Authority should be given *all* the respect it deserves—got a match?

TIM: Speaking of opinions, do you *still* think the *Dead Kennedys* have a potential for spreading the disease, as you put it?

BIAFRA: I think that we're still at the cutting edge of the ice-breaker, moving into different fringes of mainstream society. Even if some of the 'harder-core' have now disowned us and moved on, we're still ones who are bringing in new people. And in order to grow and thrive or just survive and not get *jaded* and repetitious, every scene/movement/culture has to have an influx of new people.

VALE: It's easy to rebel for a short time; it's very difficult to sustain rebellion—

FRANK: Yes, why don't we stop here and go out and rebel for a short time, OK?

TIM: How do you keep tabs on whether you're still in a position to have an impact while maintaining your 'integrity'? So you don't become like the *Clash?*

BIAFRA: Well, for one thing I think I'm far more weird and neurotic than anybody in *Clash,* so I just *naturally* get annoyed with things and question them—to me that's *normal.* On another level, I'm a die-hard music fan—I'm always interested in what's coming out and what other people are creating and saying, in somewhat of a fanatical way.

VALE: But who wants to be either a fan or a musician?

TIM: Still, how do you know that you haven't been corrupted?

BIAFRA: I try to be my own and the Dead Kennedys' best critic. In live performance, I try to work as hard as I can to make it good enough to be something that I personally would go and see. I try to enjoy and get something meaningful from other people's work. On a local level you haven't seen us working with a certain monopolistic rock promoter as a matter of choice. On the East Coast, where a lot of people want to see us, it's hard to get gigs. Because we don't want to work with the rock'n'roll mafia, literally, that controls the larger rock'n'roll scene there. And it's harder and harder to find people who will put up with

the bullshit to go out and rent a hall and get a show together, especially when they have the rock'n'roll *establishment* in cahoots with the police trying to shut them down. And in a lot of places, you wind up paying off the bar not to sell booze because you want people under 21 to get in. That's only *part* of the way it's rigged—I hope you're in a band someday so you can see the other side of the fence...

TIM: Another sticky question: the *Kennedys* have records released in 20 countries now—

BIAFRA: I would say closer to 10.

TIM: Of all the American punk bands you're the most renowned. Are you rolling in dough—are you rich rock stars?

BIAFRA: One of the ways people like the *Clash* or *Devo* have gotten supposedly wealthy is that neither of those two bands ever bothered with forming their own labels, or tried to help expedite artwork by anybody else. A lot of our money went into forming *Alternative Tentacles* records. The purpose of our compilation LP, *Let Them Eat Jellybeans,* was to alert people overseas and wherever to American talent and diversity. With *Alternative Tentacles* we got out a number of records by other people which might not have appeared—the *Maximum Rock'n'Roll* LP set, *7 Seconds,* etc. But not without problems

TIM: Well, you've still skirted the question of what have you guys done with the large amount of money you made?

BIAFRA: It depends on what you call a lot of money. For example, none of us own houses. We all pay rent and live with roommates. It's not as though we suddenly have gone off to suburbia and bought tract homes. Basically we have been able to live for the past 3 years on income from the band. So on a day-to-day subsistence and existence level we've risen to *that level,* which is a lot further than many other people in the punk scene have been able to do, and that breeds a certain amount of jealousy. I take great pride in the fact that we've been able to support ourselves through the band without working 8 hours a day at degrading shit jobs that tax our energy and creativity. We sort of rose and fell in the financial department—at this point the band is pretty much broke.

VALE: You don't have any trust funds hidden away?

BIAFRA: No! I'm not the kind of business whiz who would know enough to dive into the right money market funds the minute I got any money.

VALE: Do you think there's anything *wrong* with doing something like that, Tim?

TIM: No. The reason I bring up the question is—you have 'politically-oriented' punk bands who are accused of preachiness. From my perspective, it's important for bands who are talking or singing politically to practice what they preach, in a sense. Bands who make no bones about being out for bucks I have no expectations of.

JEFF: They have no responsibility.

TIM: Bands who are going out to the public and trying to inform and agitate about political matters do have a responsibility to maintain credibility with that public.

BIAFRA: I didn't come from a wealthy background and I've never mixed well with wealthy people; have barely met any in my whole life. My mother's a librarian and my father doesn't work at all. I'm very proud of him—he works a lot, but he doesn't work any shit jobs, he writes, primarily...

People who expect too much of me, who want to lift me to the level of great leader or guru and thus isolate me as a zoo animal—thereby putting me below the level of a human being—I find that ugly. If I go out to other shows, which I do, I don't like getting vibes from some people: "Oh, what's *he* doing here? There's Biafra the asshole rock star," without ever talking to me. Just viewing me as something to be resented.

JEFF: I think that's inevitable.

BIAFRA: It might be inevitable, but it *hurts.* I have far more respect for people who walk up to me and say "I think you're full of shit, for this reason...", then sneaking around and stirring up shit behind my back, and refusing to admit they did it. And some of the people who engage in this are some of the most macho people around in 'the scene.' No names will be mentioned, but...

JEFF: I agree, I think it's really depressing, but—you have to deal with it.

BIAFRA: It's easy, sure—how would *you* deal with it?

VALE: Obviously, if you've got your own interests, your own identity, your own goals, and you're busy working on projects of your own choice, then—

TIM: But most of the people that Biafra comes in contact with are quite young, and don't have the accumulated life experience that gives self-identity and self-confidence.

BIAFRA: I don't think that age necessarily determines that. Some young people are very self-assured.

TIM: Some, but that's a rarity.

VALE: I think this whole interview is about *potential* and *rebellion.* We're dealing with the problems of developing one's individuality while sustaining rebellion over a long period of time. And you can't just tell people, "Don't conform."

BIAFRA: For the most part most media figures, you've got to admit, are pretty damn suspect.

JEFF: I think a key element in all this is the question of information. You can't just sit back and expect to understand the world by being a passive spectator. You have to motivate yourself to go out and seek out informa-

tion. *You* have to go out on your own and try to get as much information as possible and make sense out of it.

BIAFRA: The thing is, seeking out this information and being curious and forming one's own opinion is *not* drudgery and hard work—it's fun. Most people don't realize that. They think that reading or trying to dig beyond the surface is a dreadful chore that's *boring*.

VALE: Blame the school system again. If, in high school, you were shown books on forensic pathology—like, I saw a book just on the pathology of female sex organs, and there was one photo of a double vagina . . . There's a lot of almost unbelievable information and photos out there.

BIAFRA: You can read *The Wall Street Journal* and get a totally different angle on news events, as well as some damn good information.

VALE: Critical media are often not on your basic magazine rack. Like *Search and Seizure* which occasionally reports on legal decisions which could personally affect you. Even with available media, the *business* section of the daily paper generally has a lot more hard information than the front section—you just have to draw conclusions, that's all . . .

One problem with the punk rock scene is—everything points towards the *ideal of the victim*. This is paralyzing, and prevents you from actually asserting yourself—you know, dressing like a victim, being readily categorizable. That's what I see in punk rock—being proud of being a victim.

JEFF: The glory of glorifying your own misery.

VALE: On the other hand, the post-surf-punk idealization of physical strength and muscle display is a pathetic compensation for lack of the only real power in this world—brains and money . . .

BIAFRA: One of the best points *Minor Threat* has made in song after song is: quit dwelling on your own misery—get out of it.

TIM: Don't you think that's a constructive stage to go through—identifying as a victim?

VALE: I think that's inevitable, because when you're young you have no power, absolutely none at all. Except to display violence—hence your basic street mugging. But you can't stay there . . .

BIAFRA: Why should adulthood ruin the junior high school *joy of mischief*? I think part of our role should be to do what we can to encourage the number of troublemakers. One of Frank's greatest hours was—when he worked in a bank, he perpetrated little, subtle forms of disruption such as putting out-of-order signs on the xerox machines . Or putting memos on the supervisors' desks purportedly written by other supervisors calling emergency meetings. If more people did this—

VALE: Plus, acts like that change your whole attitude—at least I hope they do . . .

BIAFRA: No matter how old you are or what you're doing, if you're stuck working in a serf-type of job it's your moral obligation to sabotage . . .

VALE: What I think everybody is feeling a lack of, is being part of a *meaningful social experiment* in which you could test out a lot of creative possibilities you can only have in an actual social-experimental context.

FRANK: Like free love and living in a hippie commune?

VALE: Ha ha. I think the vocabulary and content of creative rituals, like the intricate trance dances and the sword dance I saw in a Moroccan documentary on Paul Bowles, are sorely lacking in Western 'civilization.'

BIAFRA: The reason people suffer lack of meaning so much in their lives is that they cling to the disposable—the fads and the fake fun thrown out by the mass media.

VALE: Well, everything in the world *is* out there to be used. I'd like to know more people that are actually working in certain specialties. I'd like to know some actual forensic pathologists, some genuine "computer experts." There's a lot of information out there that we don't even suspect exists! Uncovering the sources is half the battle. Basically, all life can be seen as information processing—

BIAFRA: That's a scary statement: "Life to me is information processing." That could be an IRS auditor talking—

VALE: But on any given topic I usually find that the information I like the most seems to be the hardest to come by. On almost *any* given topic. And there's no reason on earth why with a cheap computer and a phone (and phones should all be free, as Monte Cazazza reminded us, and so should *all* video channels, and there should be at least 1000 video channels) we shouldn't all have free access to the entire Library of Congress, at the least.

In *California Lawyer* there was a big color ad for a computer service you can subscribe to if you're a lawyer. Once you're accessed and have the proper passwords (and probably some 'hacker' has long since figured that one out), you can plug in basically any key word and get a readout on all of the rulings on, say, assault with a double-bladed knife as opposed to a single-bladed knife.

JEFF: Well, there's all kinds of potentiality and possibilities. The fact is that technology, if properly harnessed and applied, *could* be a liberating force. But instead it mostly constricts people.

VALE: Also, travel should be almost free all over the world. These potentials exist.

JEFF: Even when you buy your skateboard—that has political ramifications. With today's technology that skateboard could have cost $5.

TIM: There's this whole anti-political backlash going on now—

VALE: Even if people don't think they're political, they are—every moment of their life is charged with political content.

JEFF: Fundamentally, people who claim to be anti-political are objectively supporting the status quo through inaction, through lack of an effort to make things better—to do something better or positive. So in a sense, they're making the task of the ruling groups easier . . .

BIAFRA: I think all empires must collapse when they get too comfortable, and this empire's collapsing before our very eyes. It's really a very interesting form of vaudeville, and a hideous form at that.

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If you want your stuff reviewed, please send all 'for sale' records and tapes to JEFF BALE, MAXIMUM ROCK REVIEW EDITOR, BOX 9760, BERKELEY, CA 94709. If you want it reviewed and given airplay on the radio show, send two copies to TIM Y, MAXIMUM ROCK'N'ROLL, BOX 288, BERKELEY, CA 94701.

Space limitations again prevent me from entering into a lengthy discussion about our record review policy, but I promise to deal with the subject in MRR #10. However, I do have room for a couple of announcements.

First, I urge all American punk bands to send a copy of their tapes and records to the following English fanzines, each of which support U.S. hardcore and devote plenty of space to it. It's difficult for English punks to get ahold of independent American records over there, so help them and help yourself by sending stuff for review to:

Black White
c/o Paul
15 Oxford Avenue
Wimbledon Chase
London SW20 8LS
ENGLAND

Huddersfield Sucks
c/o Tez
12 Bell St, Newsome
Huddersfield, Yorkshire
ENGLAND HD7 6NN
(Tez from Retaliation Records and the XPOSEZ is involved in this)

I.Q. 32
c/o Digger
6 Judges Drive
Newsham Park
Liverpool L6 7UB
ENGLAND
(Be sure to write "Please Forward" on your correspondence to I.Q. 32--the above address isn't permanent.)

Second, Tore Nilsen from Norway's Requiem fanzine is putting together an international punk cassette compilation. He's interested in adding some U.S. bands to it, so send stuff to:

Requiem
c/o Tore Nilsen
LØP
8061 Løpsmark
NORWAY
Here's your chance for international exposure!

Finally, I'd like to apologize to Johnny Concrete of No Aarhus and Paul from Er is Hoop for listing the wrong address after the DEFORMED review in MRR #7. Actually, the DEFORMED are a Danish band, and their tape comes from No Aarhus, so don't send away to Er is Hoop, O.K.? The address for No Aarhus is:
No Aarhus
Postbox 3
DK-8381 Mundelstrup
DENMARK
Once again, I'm sorry.

That's all, folks!

U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S.

ANTIDOTE - "Thou Shalt not Kill" EP

Another hot debut from New York with lots of fast, raw thrashers that compare to the best of M.D.C. and CAUSE FOR ALARM. The songs are unpredictable, but the lyrics to "Foreign Job-Lot" are suspect, to say the least. (RS)
(Antidote--P.O. Box 5353--Grand Central Stn.--N.Y., NY 10163)

ARKANSAW MAN - "Every Job/Mark Twain"

Good production and fascinating song structures distinguish this new release by ARKANSAW MAN. Post-punk influences are softened by lively tempos and the addition of a brass section, and there's certainly more than enough originality on this record to make it a solid contender. (SS)
(Subterranean--577 Valencia--San Francisco, CA 94110)

BAD RELIGION - Into the Unknown LP

This is the obligatory slag review. Basically, this new BAD RELIGION album totally sucks, unless you like slickly-produced early 70's wimp rock. After playing it, I hurled it out the window, into the unknown. (TY)
(Epitaph--Box 7112--Burbank, CA 91510)

BEASTIE BOYS - "Cookie Puss" 12" EP

A surprising follow-up to their great garage thrash debut. Here, these New York boys rap it up with lots of effects and a certain ethnic flavor, and also include a dub version. Punk should meet rap more often, but it may not be for everybody. (RS)
(Rat Cage--70 Greenwich Ave. #112--N.Y., NY 10011)

BETTER LIVING - "Lost Children" cassette

BETTER LIVING's vocals verge on the psychotic, and they're enhanced by frantic, spastic instrumental outbreaks. I've got to say that this stuff is absolutely berserk and wonderful! (TY)
(1220 E. Columbia Ave. #C--Philadelphia, PA 19125)

BIOHAZARD - "Social Menace" cassette

A bunch of 13- and 14-year olds, bored with the beauty of the Monterey peninsula, crank out some primitive, amateurish thrash. The production on this homemade tape is so bad that it's hard to decipher the songs, but there's plenty of compensatory youthful spunk. For fans of recording in a breadbox. (JB)

($3 to 847 17 Mile Drive--Pacific Grove, CA 93950)

BLUNDER BOYS - "I Hate Girls" cassette

Another Philly area band that provides evidence that alot is going on in the City of Brotherly Hate. They offer somewhat unoriginal thrash, but perform it well for a young band. The music here isn't nearly as goofy as their picture in MRR #8. (TY)
(Edge--1503 Dorchester Rd.--Havertown, PA 10983)

BUTTHOLE SURFERS - 12" EP

There's some genuine sickness here, kids. Some of it's slow, some fast, some jazzy, some thrashy, but all of it combines BEEFHEART-type weirdness (with slide guitar, even) and twisted punk humor to produce classics like "The Shah Sleeps in Lee Harvey's Grave". (TY)
(Alternative Tentacles--P.O. Box 11458--S.F., CA 94101)

CAPITOL PUNISHMENT - "Two-Party System" EP

C. PUNISHMENT finally raised enough money to put out an EP, and it's well worth the wait. Musically, there's three strong thrashers and one slow, measured mood piece ("Jody is my Bloody Love"), all distinguished by Ralph's amazingly raspy singing; the lyrics alternate between personal introspection ("Wrong Direction") and the kind of straightforward political critiques that invariably drive the apolitical wimps into a frenzy. Hooray! (JB)
(Stage Dive--400 W. Gettysburg #236A--Clovis, CA 93612)

CAUSE FOR ALARM - "Parasite" EP

Blistering thrash with positive, idealistic lyrics. This is one of the best new bands I've heard since D.R.I. C.F.A. have the type of intense, committed attack that leaps out of the speakers and slaps you in the face to get your attention; then they get you thinking. You can't expect any more from a punk band, so don't ignore this EP. (JB)
(C.F.A.--c/o A. Torn--435 W. 22nd--N.Y., NY 10011)

CHEMOTHERAPY - "I Don't Want to be Watched" EP

Totally crude and psychotic garage stuff here. They've got amazingly primitive drumming, raw guitars, and lots of super-short outbursts of madness called songs. A delight for NEOS and early HALF-JAPANESE fanatics. (TY)
(P.O. Box 3021--W. Lafayette, IN 47906)

CHRONIC DISORDER - "The 8¢ Profit EP" EP

Spunky teenage hardcore from Connecticut. C. DISORDER blast out fast semi-thrash punk which is infused with a garage aesthetic, youthful ROTTENesque vocals, and common sense. A real appealing limited edition debut. (JB)
($3 to J. Wentzell--630 Governor's Highway--So. Windsor, CT 06074)

CIRCLE ONE - Patterns of Force LP

A very interesting record. Musically, it's mostly well-done thrash, with some slower, lighter touches thrown in. It sounds good. Lyrically, it's an odd combination. There are progressive anti-capitalist (unite against the rich man and his power, manipulation) and anti-racist (don't let them divide us by color) sentiments. But then there are some glaring contradictions too, such as religious fervor-the blaming of man's evil (including homosexuality) on Satan, the apocalypse as predicted in the Bible, our need to accept "Him". Anyone for the People's Temple? (TY)
(Upstart--11343 Homedale St.--LA., CA 90049)

CONVICTED - "Can't Stand Me" EP

This is a raw '77-style punk EP characterized by teenage vocals and an overall naive quality. At first, it seems laughably amateur, but after awhile, it really begins to grow on you, especially the cool title song. I like it, but listen for yourself. (JB)
(Reckless--972 N. Highland, Unit #4--Orange, CA 92667)

DEAD HIPPIE - Living Dead LP

DEAD HIPPIE present highly-produced punk in a variety of styles familiar to Angelenos. Some of their material approximates thrash, some is metallish, and some falls into the horrific death cult genre. I suspect that these people have been around for awhile, because there's more here than can be found on a typical vinyl debut from a previously unknown band. (TY)
(Pulse--P.O. Box 36D75--L.A., CA 90036)

DETONATORS - Emergency Broadcast Systems LP

Hardcore that reminds me a bit of early SOCIAL DISTORTION, CH 3, or YOUTH BRIGADE, while still retaining its distinctiveness. The DETONATORS use harmonies and what appears to be an acoustic- sounding guitar in their medium-to-fast tempo songs, yet they have alot of power and a certain edge. This album contains the classic "Do You Understand." Great lyrics, too. (TY)
(E.B.S.--P.O. Box 2126--Redondo Beach, CA 90278)

DISAPPOINTED PARENTS - "Am I Getting Through?" EP

The title song here is a minor classic, and it sets the pace for a very high-speed record. Most of it is pretty good, although the drummer can't quite seem to keep up with it all. (TY)
(no address)

FATAL EXISTENCE - "Life's Adventures Begin Here" cassette

A blistering thrash attack, matched by very intelligent lyrics. These guys really shred, and their material belies the current cliches about "mindless anti-government" punk rock that are bandied about in some circles. (TY)
($3.50 to P.O. Box 1404--Reading, PA 19603)

HUMAN THERAPY - "Domesticated People" EP

A very well-recorded and interesting release. Some of it is thrashed- out, but it mutates into several styles--HM, jazz, power pop--without falling apart at the seams. The title song is a real standout. (TY)

(Toxic Shock--P.O. Box 242--Pomona, CA 91769)

HÜSKER DÜ - "Metal Circus" 12" EP

Damn, those HÜSKERs sure can play! Their new EP elevates the musical brilliance of their last album to dizzying new heights. Not only are these songs loud, powerful, and creative, but Bob manages to produce the most extraordinary guitar sound--it actually shimmers. Buy this and keep yourself entertained for months. (JB)
(SST--P.O. Box 1--Lawndale, CA 90260)

IRON CROSS - "Hated and Proud" EP

This new IRON CROSS EP represents a step forward for the band. For one thing, the lyrics are vastly better, especially in "Wolf Pack," where a stand is taken against mindless violence. For another, the songwriting is more developed. Finally, the production is much improved from a technical standpoint, though I personally prefer the gravelly guitar sound on their debut. "You're a Rebel" is an amazingly catchy Oi chant. (JB)
(Skinflint--4771 Berkeley Terrace N.W.--Washington, D.C. 20007)

JASON DIDIT - "Sell Me some Beer/You're Bringing...."

This geek probably wishes he could be David Lee Roth, but he ends up sounding more like G.G. ALLIN due to sheer ineptitude. "Beer" is dumb old American garage punk, which is somewhat marred by a tacky synth solo; the rock 'n' roll flip is too horrible to contemplate for more than two seconds. (JB)
(Megacity--P.O. Box 2035--Lynnwood, WA 98036)

LOVE CIRCUS - "Mary Go Around/My Girl...."

This is weird but ultimately unsatisfying. The A-side consists of a medley of old soul songs done in a neo-psychedelic style, but these LOVE CIRCUS versions pale before the great originals ("My Girl", "Car Wash", and "Sex Machine"). The flip, which starts out slow and druggy, then snaps into a jangly overdrive, is considerably better. (JB)
(Groove Brothers, no address)

MARCHING PLAGUE - "Rock 'n' Roll Asshole" EP

A fuzzed-out bass and guitar are the musical hallmarks here, along with real echoey drumming. These guys unfortunately seem to have it in for hippies, who are the targets of three of the five songs on this EP, including a retarded racist diatribe against Yoko Ono ("Oh No"). Pathetic in the thematic department. (JB & TY)
(A. Brogley--P.O. Box 15392--San Antonio, TX 78212)

MINUTEMEN - "Buzz or Howl..." 12" EP

As most of our readers already know, the MINUTEMEN have a very innovative sound that combines funk, jazziness, and disjointed semi-thrash. On this new EP, they add some atmospheric psychedelic guitar and other forms of weirdness. I like some of it alot, especially "Cut," but most of it is too experimental for my tastes. (JB)
(SST)

MOB - "Step Forward" EP

The second EP from this New York group, and it's really quite powerful. There's only three songs, but each is delivered with strength and seeming conviction, with lyrics of a positive but militant nature. Dynamite. (TY)
(Mob Style--246-14 54th Ave.--Douglaston, NY 11362)

MODIFIERS - "Not this Time, Darlin'" cassette

Solid medium-to-fast paced punk. The song titles are also in the older idiot punk mold--"She Won't Cum," "Jerk Off," "Bust yer Face," etc. Hmmm. (TY)
(blank tape and postage to Skankman--Box 241022--Memphis, TN 38124)

MORAL MAJORITY DANCE BAND - "Little Bit" EP

The M.M.D.B. present raunchy slow- to mid-tempo garage punk on their debut EP. The vocalist sounds demented, the production is nice and raw, and the lyrics to the title song are very provocative: "There's a little bit of a Nazi/ In all of us." Unfortunately, that's all too true, in the sense that everyone has occasional attacks of righteous intolerance. A pretty damn good record. (JB)
(Deadfish--P.O. Box 528--Plainview, NY 11803)

NAKED RAYGUN - "Basement Screams" 12" EP

The long-awaited NAKED RAYGUN EP has finally been released, and musically it's a beauty. The songwriting is extremely imaginative, the vocals are unbelievably catchy, and the unique fuzzed-out guitarwork sounds wonderful. The only problems here are one klunky track ("Sluggo") and some suspect lyrics in "Tojo." (JB)
(Ruthless; for N.R. info, write to Box 578382--Chicago, IL 60657-8382)

NIHILISTICS - LP

Even though I don't always agree with their opinions, the NIHILISTICS provide more food for thought than 90% of today's hardcore bands. And their music is as brutal, uncompromising, and cacaphonous as their lyrical assault. This great album is jam-packed with raw, intense blasts of a furor borne of futility. It certainly doesn't make for easy listening, but it rivets your attention and makes for provocative listening, which is ultimately a hell of a lot more important. A mandatory purchase. (JB)
(Braineater--Box J--Island Park, NY 11558)

NO LABEL - "American Beef" cassette

Pretty intelligent stuff from this Modesto, CA band (no relation to North Carolina's NO LABELS). Their music is bass-heavy, slower, and fuzzed-out. Interesting. (TY)
(J. Wright--15535 Carrolton Rd.--Escalon, CA 95320)

NO DIRECTION - "Lost in '83" cassette

Well-done--but fairly standard--thrash. NO DIRECTION's lyrics cover a wide range of subjects and, compared to what's generally available in America's stifling heartland, they're a breath of crisp, cool air. (TY)
(The Cave--333 E. Brooks #216--Norman, OK 73069)

PREVARICATORS - "No Kidding" EP

This band has joined WHITE CROSS on the Zero Degree label. They play straight-ahead punk with some flair. The production is rather thin, and the themes are a bit silly, but I think these guys will develop further with time. For now, this is a pretty good effort. (RS)
(Zero Degree--P.O. Box 14532--Richmond, VA 23221)

PROLETARIAT - Soma Holiday LP

Alot of Boston bands sound great, but few--if any--have the political sophistication displayed by the PROLETARIAT on their debut album. I would liken them to the early GANG OF FOUR, both musically and ideologically, though the comparison shouldn't be overdrawn. They create equally complex structures, but they replace GOF's sparseness with a full-bodied sound and punky guitar power. In fact, they've mixed several straightforward punk blasts (like "Torn Curtain") in with the other stuff. A fabulous record that renews my faith in Bosstown. (JB)
(Radiobeat--P.O. Box 534--Kenmore Stn.--Boston, MA 02215)

REJECTORS/ACCUSED - [split] LP

These two Seattle bands have a side each to get across their points. Live, the REJECTORS are the stronger band, but on this record they lack a certain explosiveness and come off a bit generic. On the other hand, the ACCUSED seem to have more snarl, zip, and variety here. Oh yeah, you'll also learn why all Seattle punks say "do the Frog". (TY)
(Fatal Erection--c/o Malcolm Conover--693 E. 16th--Eugene, OR 97401)

RUDE AWAKENING - "Slaves of Freedom" cassette

This band contains some former members of Y.I.A. The vocals and lyrics are their most noteworthy qualities, as the music tends to lack a certain zip. "Sid is Dead" is a classic cut, though. (TY)

($3 to Al Duvall--1313 Quincy Dr.--Wilmington, DE 19803)

SCORE - Private Ideas LP

This self-produced debut album is a 50/50 proposition. Half of it consists of adolescent punky pop with a bite (like "Do to Me" and "Lady on the Radio"); the rest is made up of wimpier stuff, including ballads ("Something for a Friend") and awful commercial rock ("Every Love Song...."). I sort of appreciate the SCORE's blatant amateurishness and naivete, but I'm not sure if you will. (JB)
(Pseudo-Savior--c/o P. Hatfield--1000 Hickory Mill Rd. #14--Hurricane, WV 25526)

SPECIAL FORCES - "Songs to Kill By" cassette

Not as dumb as the title might indicate. Most of the lyrics are typically "hardcore," as is the music, most likely due to the fact that this is a brand new band (featuring Orlando on vocals). There's one hilarious song here called "Maggots," which is a real horror show. (TY)
(2339 Ward St. #4--Berkeley, CA 94705)

STAINS - LP

These L.A. STAINS have been around for quite awhile, but they've only now gotten around to putting out vinyl of their own. It's hard- hitting thrash with alot of Metal influences, including sledgehammer rhythms and lead solos. I was expecting more of the slower Metal- type songs, but this record kicks ass. Not to be confused with the Texas STAINS (now M.D.C.). (TY)
(SST)

TRIAL - "Is this to Be?" EP

Slowish punk in a CRASS-like style, done exceedingly well. Their sound is minimal and cleanly-produced, and there's some great moody guitarwork. For more info on TRIAL, see the report under "Northern California" in this issue. (TY)
(Trial/Freak--P.O. Box 331--S.F., CA 94101)

UNCLAIMED- "Lost Trails" 12" EP

The psychedelic sixties, maaan. These guys are from the slightly goofy school, mostly in the SIR DOUGLAS QUINTET/SYNDICATE OF SOUND mold. They have Americanized Jagger vocals, psych guitar, and then lots of bubbly percussion, which gives the record a lighter sound than the punkier stuff I love. (TY)
(Hysteria--P.O. Box 36 B244--LA., CA 90036)

VERGE - "Habitual" EP

This is an example of creative guitar-oriented post-punk with real drive. It's forceful and engaging in its own right, and it marks a welcome change from today's standard punk formats. ECHO & THE BUNNYMEN should sound so good. Recommended. (JB)
(No Crust--P.O. Box 7188--Albany, NY 12224)

VARIOUS ARTISTS - "America's Dairyland" cassette

Although the sound quality varies, this is one of those must- have regional compilations. There are plenty of keen tracks here from the likes of Die KREUZEN, SACRED ORDER, the TAR BABIES, NØ, MECHT MENSCH, the CLITBOYS, S.U.M., the CRUSTIES, and many more. (TY)
($5 to P. Shanahan--3270A N. Holton--Milwaukee, WI 53212)

VARIOUS ARTISTS - Eastern Front 2 LP

In general, this is much stronger than the first Eastern Front compilation album, especially in the production department. There are good performances by WASTED YOUTH, J.F.A., CH 3, the FARTZ, CIRCLE ONE, BATTALION OF SAINTS, FREE BEER, the LEWD, and England's CHRON GEN. The only drawback (again!) is the lack of an info sheet on the bands. (TY)
(Enigma--20445 Gramercy Pl.--Box 2896--Torrance, CA 90509)

VARIOUS ARTISTS - "First Strike" cassette

Nine bands from all over the U.S. are featured on this compilation tape from a new alternative label. Most of them are in the thrash vein--the CLITBOYS, VIOLATION, the VATICAN COMMANDOS, POISON CENTER, the SKOUNDRELZ, EAT THE RICH, and CULTURAL BREAKTHROUGH--but MR. EPP appears to provide some humor and variation. Good show. (TY)
(Bad Compilation--P.O. Box 16205--San Diego, CA 92116)

VARIOUS ARTISTS - "Maine H.C." cassette

Two bands with previous tapes of their own team up to share this one. VIOLATION offer standard thrash, rather thinly produced; ZERO MENTALITY stand out more, thanks to better production, more imaginative arrangements, and a great bass player. Definitely worth the investment. (JB & TY)
($3.50 to C. Strange--7¼ Mill St. #1--Orono, ME 04473)

U.K. U.K. U.K. U.K. U.K. U.K. U.K. U.K. U.K.

ACTIFED - "Dawn of A Legion" 12" EP

Superior guitar-oriented post-punk with psychedelic overtones, sort of like the SCREAMING DEAD's newer material (but not quite as good). This is really powerful stuff, and the eerie guitar effects add an additional touch of class. The vocals are a bit too restrained and calculating, but ACTIFED are also quite capable of cutting loose when they want to (as in "4 Exit"). Produced by ex-GEN Xer Tony James. (JB)
(Jungle)

BANANAMEN - "Play the Cramps" EP

Bizarre! Who is this? The METEORS? The liner notes create a mystery, stating that this is a genuine 60s band that just happened to do songs later covered by the CRAMPS, but I doubt that. Whatever, this modern psychobilly release definitely outdoes the CRAMPS by presenting even more frantic renditions of "Love Me," etc. Great! (TY)
(Big Beat)

BUTCHER - "Stand and Fight/Killing Groups"

These guys are pretty catchy in the INSTANT AGONY or DEAD WRETCHED mold, but their new single is missing the fast hooks that characterized their debut. "Stand and Fight" is a good track; the flip is pretty boring. (RS)
(Inept)

D&V - "The Nearest Door" EP

I was about to term this drum and vocal combination as a real innovation in punk till I remembered S.F.'s NOH MERCY, who did it years ago. Actually, I think the latter's approach was more exciting than this, because D&V's drumming tends to be quite repetitive, and the vocals too poetic and even in their delivery. Still, it's refreshing because it's different. (TY)
(Crass)

DESTRUCTORS - Armageddon in Action LP

By now, everyone should be aware that the DESTRUCTORS generally combine thrash speed with some metallic twin guitar action. Their new album features live versions of many of their earlier hits and, unlike most live efforts , is actually more hard-hitting than some of their studio releases. It's too bad they disbanded, but at least they've gone out with something of a bang instead of a whimper. (JB)
(Radical Change)

DISCHARGE - "Warning...." 12" EP

More 24-track mundanity from DISCHARGE. They're getting slower and more metallish these days; "Anger Burning" is hardly more than a standard rock song. It's O.K. for a band to change styles, but why follow the same boring route that so many others select? Give me DISORDER any day. (JB)
(Clay)

ENEMY - Gateway to Hell LP

Mostly all mid-tempo punk (save two thrashers), this album contains several tracks off their 7"ers, and some new material. None of it immediately grabs me, perhaps because of the accent on production, leaving a sterile-sounding product devoid of real commitment and excitement. (TY)
(Fallout)

ENGLISH DOGS - "Mad Punx and English Dogs" 12" EP

It's not always fair to make comparisons with well-known bands, but in this case the sound is just too close to let it slide. The fast tempos, metallic guitars, lyrics, and vocal delivery all add up to...GBH, so decide on that basis. (TY)
(Clay)

FITS - "Tears of a Nation" EP

Another FITS release with a mixture of fast and slow songs. I like the thrashed-out "Breaking Point" the best, but the slow, measured title cut manages to create quite a build-up of tension. (JB)
(Corpus Christi)

GYMSLIPS - Rocking with the Renees LP

This British all-girl trio emerges from relative obscurity with a delightful album of hard pop reminiscent of early GIRLS AT OUR BEST. Songs like "Drunk Problem" and "Barbara Cartland" counterbalance a gutsy guitar sound with irresistable melodies, but even ballads like "Thinking of You" connect with a vengence. Comes with a free 4-track EP. (SS)
(Abstract)

MØB - "The Mirror Breaks/Stay"

The A-side reminds me a lot of something the SOFT BOYS might have put out. It's almost the punk equivalent of folk rock, which is not to say it's no good because it's actually very catchy. The flip is sort of a poor man's WIRE--stripped down post-punk with a bit of tension, but lacking enough build-up. (TY)
(All the Madmen)

OMEGA TRIBE - No Love Lost LP

Powerful slow- to medium-tempo punk. Some of the music almost ranges into rock, but OMEGA TRIBE always retain their distinctive guitar riffing and overall impact. Lyrically, they are in the "Peace and Freedom" school of punk, constantly stating their amazement at mankind's total idiocy. The great "Man Made" exemplifies that logical approach. (TY)
(Corpus Christi)

NEWTOWN NEUROTICS - Beggars Can Be Choosers LP

A whole LP's worth of this veteran group's pop-punk style. It's got very melodic singing, classic early punk power-chording, and incredibly incisive lyrics, all of which add up to a refreshing change of pace. I can't help but like them. (TY)
(Razor)

ONSLAUGHT - "First Strike" EP

Slow- to medium-tempo stuff with no special spunk. "State Control" has a great memorable chorus, but the sluggish drumming holds ONSLAUGHT back. (TY)
(Complete Control)

OPPRESSED - "Never Say Die" EP

Despite the ponderous tempos and predictably narrow Oi themes, this release rises above the vast majority of its Oi-boy contemporaries by virtue of an exceptionally primitive guitar sound. "Run from You" is especially raw and appealing, except for the dumb lyrics. (JB)

(Firm)

OUTCASTS - "Nowhere Left to Run" 12" EP

At first, I couldn't believe that this beautiful dance-oriented post- punk music was even produced by the OUTCASTS. However, once I got over the initial shock, I began to enjoy it tremendously. All three versions of the title song feature a hypnotic rhythm, extraordinarily evocative guitar frills, and a haunting overall effect heightened by chimes. The punked-out version of KENNY ROGERS' "Ruby" is more pedestrian. (JB)
(Anagram)

PARTISANS - "Blind Ambition" EP

The PARTISANS are getting slower and slower with each new release. On this EP, there are two plodding numbers and one better mid-tempo ditty ("Change"). Aside from an occasional quirk, none of the songs are particularly memorable. (JB)
(Cloak & Dagger)

RIOT SQUAD - "I'm O.K.--Fuck You" EP

Trad punk bands like this are best taken in small doses on 7"ers instead of entire albums. "In the Future" is weak, "Society's Fodder" really picks up the pace, and "Friday Night Hero" tops it off with great power. All the songs express progressive and hopeful sentiments, though. (TY)
(Rot)

SCREAMING DEAD - "Night Creatures" 12" EP

A brilliant mixture of modern punk and psychedelia. Despite S. DEAD's trendy horror rock trappings, they manage to deliver highly distinctive songs with clever arrangements, strong hooks, and plenty of overall power. The frequent inclusion of mind-expanding organ runs adds personality, and the guitar playing is extraordinarily fine. One of this issue's best. (JB)
(No Future)

SERIOUS DRINKING - The Revolution Starts at Closing Time LP

Although this here album resides spiritually in the glorious British funnypunk tradition (which includes such diverse luminaries as the ALBERTOs, JILTED JOHN, the T.V. PERSONALITIES, JOHN COOPER- CLARKE, the NOTSENSIBLES, the GONADS, JOHNNY MOPED, etc.), it's more in the goofy ska vein from a musical standpoint. There's too little raucous punkish stuff to appeal to the bash brigade, but anyone with a bemused sense of the ironic should enjoy SERIOUS DRINKING's understated English wit. (JB)
(Upright)

SUBHUMANS - "Time Flies...but Aeroplanes Crash" 12" EP

It shouldn't be necessary to describe the U.K. SUBHUMANS' basic approach. Once again, their combination of semi-thrash tempos, peculiar guitar embellishments, and radical lyrics hits home, and in a 12" format, the production accentuates their power. There's a couple of turkeys on this record, but the roaring "Get Out of my Way" and the psychedelic "People are Scared" really stand out; "I Don't Wanna Die" is an O.K. Yank-style thrasher. (JB)
(Bluurg)

SKEPTIX - "Peace Force" EP

Well, the SKEPTIX seem to have found a label in their own country, and this new release again displays their tasty thrash attack. "Born to Lose" is slow and metallic, but the others zip forward and feature some nice lead frills. Their level of sincerity remains impossible to discern, but I have my doubts. (JB)
(Zenon)

TOY DOLLS - Dig that Groove, Baby LP

The high-velocity insanity of this debut album by the TOY DOLLS brings to mind the work of great funnypunk bands like the DICKIES and the NOTSENSIBLES. Virtuoso guitarwork, unforgettable melodies, and patently hilarious lyrics raise Dig.. to instant classic status, especially clever ditties like "Spiders in the Dressing Room," the title track, and "Glenda and the Test Tube Baby." Spirited and (s)punky. (SS)
(Volume)

U.K SUBS - Flood of Lies LP

There's a little bit of everything here. First, there's a little punk, some acoustic "pretty" music interspersed throughout, and some moodier post-punk stuff too. Some of it reminds me of pre- punk rock groups like the STRAWBS. In any case, the punk material here is mostly mid- to slow- tempo, rhythm oriented, and not very fiery. (TY)
(Scarlet)

VENOM - "Die Hard/Acid Queen"

Anyone who promotes this hokey, moronic HM shit has no fucking business criticizing any punk bands for their supposed "6th-grade naiveness." Know what I mean? The sad part is that these assholes have more energy than alot of current British punk groups. (JB)
(Neat)

VARIOUS ARTISTS - Bollox to the Gonads.... LP

The Pax label is doing some valuable work with the best of intentions. They've gone international on this, the follow-up to their Punk Dead?.... compilation. This time around, they include four European, eight English, and one American band (SAVAGE CIRCLE). Most of them are real strong, but CRUDE S.S. (Sweden), P.S.A. (Italy), ANTI SYSTEM (U.K.), and the MAU MAUS (U.K.) really tear it up. There's a total of thirty tracks, so don't miss it. (RS)
(Pax)

There are lots of Australian records listed in the Top 20 section this issue, which are not reviewed here. We will be doing them next issue, as they only just got brought back by Biafra.

WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD

BETONG HYSTERIA - "Spontan Abort" EP

Norway's BETONG HYSTERIA take a base of gruff '77 punk drive and overlay it with pulsating quasi-psychedelic guitar playing. The effect is both very appealing and somewhat unique, so look for this one. (JB)
(Mind Expanding, no address)

BRISTLES - "Don't Give Up" EP

A "Britskunk" record from Sweden. The BRISTLES combine Oi and thrash musical backings with English-style vocal phrasing, and the recording has alot of abrasive power. The "Bristles Song" would make a classic Oi satire, but I think it's meant to be serious! Loud and proud. (JB)
(BPASR, dist. by Mats Bodenmalm)

CRUDE S.S. - cassette

Throngs of grinding guitar intensity, distinctive disorderly grates echoing subcutaneous rips of emergent power. CRUDE SS defiantly blaze impetuous rawness, a sonic inferno of chaotic crunchers bolting forth stroming drum booms and menacing guttural vocals. A brutal untamed force, unrestrained outrageous wailings of frantic guitar cavortion highlight this fierce arrangement that exhilarates to the maximum with a strong character of stimulating popularity. From Sweden this is rapidly delicious. (Pus)
(no address)

D.O.A. - "Right to be Wild" 45

The proceeds from the sale of this 45 are going into the Vancouver Five's defence fund, so that's enough reason to buy it. Still, it's a mixed bag musically. "Burn it Down" is a slow, boring rock song that I prefer to ignore, but their version of the SUBHUMANS' "Fuck U" (written by Hannah, one of the Five) has spunk and power, which makes this a worthwhile audio investment. (JB)
(C.D.--1230 Grant Ave., Suite 531--S.F., CA 94133)

ESKORBUTO - "Mucha Policía, Poca Diversion" EP

This is basic meat-and-potatoes '77 punk from Spain. Although ESKORBUTO sound like dozens of older bands, the vocalist is exceptionally belligerent and the songs contain some highly memorable choruses. (JB)
(Spansuls, dist. by Penetracion--Apartado 17.140--Madrid--SPAIN)

EXISTENZ - "Listen!" EP

Piledriving Swedish thrash in the SHITLICKERS tradition. This is the kind of record that makes you want to bash your head repeatedly into a wall. Brutal and uncompromising--one of the year's best. (JB)
($3 to Georgsson--M. Stenbocksg. 3--252 37 Helsingborg--SWEDEN)

FRESHLY RIOTS - "Delightfully Fresh" EP

Well, Yrsa's going to be irritated again, but I think this EP is exceptionally cool. It's a fine example of fast 60's garage psychedelia with that distinctive squeaky organ and a modern punk guitar attack. Like their countrymen the GATECRASHERS, FRESHLY RIOTS successfully evoke the rawest and most chaotic elements of the mid-60s. Fuckin' A! (JB)
(Bondeskiver--Vestrupvej 34--9600 Aars--DENMARK)

GEPØPEL - "Mooi Volendam" cassette

This GEPØPEL tape is a one-man production. Niels de Wid played all the instruments on these eight songs, and also made the booklet. It's interesting high-speed thrash (not unlike CRASS), interspersed with all sorts of weirdness and effects. Now, he's found more band members, so the next GEPØPEL release should be even more solid. (TY)
(Erosplantsoen 18--1131 WL Volendam--HOLLAND)

HEADCLEANERS - "The Infection Grows" EP

Although the production here isn't as guitar-heavy as it was on their "Disinfection" EP, this is another stellar HEADCLEANERS (HUVUDTVATT) release. They play thrash that's manic and brash, but also very catchy and full of weird, searing guitar parts. "No Sense" is awesome. (JB)
(X-Centric Noise)

HERBÜRDS - Eu! Se Bois LP

It's a bit alienating for a woman to review an album pronounced "Oi, the boys," and it doesn't help that I can't decipher the lyrics. Musically, the HERBÜRDS have a sound derivative of British Oi. Most of it is rather unexceptional, but "BMW" and "Schweinebach" are rousing tracks. Listen before buying. (RS)
(Mulleimer--Kesslerstrasse 8--7030 Böblingen--W. GERMANY)

INOCENTES - "Miséria e Fome" EP

The INOCENTES present brutal '77 punk on the A-side of their first solo effort, while the flip contains three very powerful thrashers. All the cuts feature a roaring instrumental attack, and "Apeñas..." also contains some quick bursts of searing lead guitar. Excellent. (JB)
(Inocentes, dist. by Fabio)

KLISCHEE - Normalzustand LP

This German release dates from '81 and mainly features '77-style medium-to-fast tempo punk. However, it also has elements of post- punk ("Heil Satan"), reggae ("Verboten"), garage rock ("Ersatz"), and funny commercial intros ("In der Nacht"). It's well-produced, engaging, and--in all seriousness--lots of fun. We'd like to hear more. (JB & RS)
(Frostschutz, no address)

LEATHER NUN - "Primemover/F.F.A."

The newest 7" from Sweden's LEATHER NUN features two compositions mining an atmospheric, post-punk vein. "Primemover" uses a basic metal riff to underline restrained, understated vocals, while the flip maintains a slower tempo and showcases more demented lyrics. No revelations here. (SS)
(Subterranean)

LIVING PROOF - "Getting in the Groove/Oh No"

60's-influenced garage punkedelia from Canada. "...Groove" has that '68 sound, with its raw, distorted guitars and arching vocals; "Oh No" is slower, "heavier", and more rock 'n' rolly, but features a terrific psychedelic lead break. A hip debut with a handmade cover. (JB)
(Living Proof--P.O. Box 489 St. Chrysostome--P.Q. J05 1R0--CANADA)

NONCENS - "Society" EP

NONCENS offer a relatively full spectrum of punk styles, ranging from a '77ish approach (the title song) to blistering thrash ("Istid", "Don't Give Up", etc.) to slower contemporary Britskunk ("Afghanistan"). It's pretty uneven in terms of quality, but it does have its shining moments ("Nattsvart", for example). (JB)
(Noncens, dist. by Mats Bodenmalm)

PORCELAIN FOREHEAD - "The World needs a Clear Head" EP

Genuine garage punk from north of the U.S. border. Most of it is basic, raunchy, and medium in terms of tempo, though there are also spurts of thrash (in "How High?" and "Gleaning Ground") and some rather disjointed pieces ("Q"). The lyrics are critical, and you can even hear a famous religious retard's voice at the beginning of "That Number Again, Folks." (JB)
($3 to Corpus Callosum--P.O. Box 2541--Stn. "D" Ottawa--Ontario K1P 5W6--CANADA)

POWER AGE - "World War III/Vengeance of Youth"

Another punk release from South Africa! Like their fellow citizens RIOT SQUAD, POWER AGE play mid-tempo older-style punk rock. They have a real chunky, bass-heavy attack and snarling vocals, but the most unusual thing about them is their appearance in the land controlled by the super-secret neo-fascist Broederbond. (JB)
(Power Age--49 Art Centre--Albany Grove--Durban--SOUTH AFRICA 4000)

RED TIDE - "Rundown" cassette

Eleven more great songs from this Canadian unit. With their wicked delivery and tight, imaginative arrangements, these guys constitute one of the more talented young bands around today. Most of the songs are thrashers, but there's some real weirdness in the vocals. (TY)
(505 Ridley Dr.--Victoria, B.C.--CANADA V9C 1K3)

SILENT MINORITY - "Jungle of Lies" cassette

A weird juxtaposition of thrash and post-punk styles can be found within individual songs here. Sometimes it works well; at other times, it seems a bit awkward, especially when they lapse into an almost folk-rock style. Still, SILENT MINORITY come up with a new angle, and that's what makes them interesting. (TY)
(M. Gibbs--5390 Stratton Rd.--Burlington, Ontario--CANADA L7L 2Y9)

SLAM - "Wild Riders" cassette

An excellent skatepunk band from Sweden. SLAM deliver solidly produced medium-fast thrash with bone-crunching guitars. Real cool. (TY)
(T. Bjork--Myrkantsvagen 1--802 38 Gavle--SWEDEN)

SLIME - Alle Gegen Alle LP

The mid- to fast-tempo punkers on this, SLIME's third album to date, range from melodic '77ish material with catchy choruses to hardcore thrash. Most of it is quite good, but I particularly enjoyed the title track and "Junge Junge" (a cover of BUDDY HOLLY's "Oh Boy"). As you might have expected, it's another superior release from SLIME. (SS)
(Aggressive--Skalitzer Strasse 49--1000 Berlin 36--W. GER)

TAMPERE S.S. - "Sotaa" EP

I don't understand why reputed anti-Nazis would adopt a name with S.S. in it, but TAMPERE S.S.'s EP lives up to the high expectations generated by their choice cuts on the Propaganda '83 compilation album. The band members have DISORDER and CHAOS U.K. logos on their jackets, so you can easily surmise that they produce raging thrash in the respected Finnish tradition, except for an occasional slow number like "Taisteluhymai." (JB)
(dist. by P. Tuotanto)

ULTIMO RESORTE - "Cementerio Caliente" EP

This is the most contemporary-sounding release which we received from Spain. ULTIMO RESORTE blast out raw thrash with a garagy sensibility and rough female vocals, along with an occasional post- punky number ("Johnny Mofeta"). The title song, with its irresistable "Hey, Ho" chorus, is especially hot. Recommended. (JB)
(Flor y Nata, dist. by Penetracion)

UVI - "La Policía" EP

Standard '77 punk. Spain's La UVI offer unexciting yet listenable material. Some of the lead breaks are cool, but overall this band needs alot more energy to make an impression in 1983. (JB)
(Spansuls, dist. by Penetracion)

VARIOUS ARTISTS - "Alcoholic for the Evil One" cassette

Another compilation tape from Italy. This one includes material by I REFUSE IT, the CHEETAH CHROME MOTHERFUCKERS, PUTRID FEVER, INDIGESTI, CHELSEA HOTEL, P.S.A., NABAT, and RAW POWER. Tape compilations seem to be the rage over there, presumably due to the high price of pressing records. Not surprisingly, the quality varies considerably. (TY)
(dist. by S. Roberto)

VARIOUS ARTISTS - "Autogestione" cassette

This tape has some wicked shit from seven hot Italian bands, including PRAVDA, SOGLIA DEL DOLORE, I REFUSE IT, WARFARE, IMPACT, OBSESSIONE, and the WRONG BOYS. Truly excellent. (TY)
(Nuova Fahrenheit--c/o Punkrazio--Andrea Menichini--Via Roma 22--33049 S. Pietro al Natisone (UD)--ITALY)

VARIOUS ARTISTS - "Concierto Punk-Torviscosa" cassette

A live recording of what must have been an incredible show. The bands that appeared were the WRETCHED, TOXICAL, WARFARE, PLASTIC SURGERY, UPSET NOISE, EU'S ARSE, ISOLATION, 5° BRACCIO, and IMPACT. The sound quality is predictably spotty, but the excitement comes through. (TY)
(Nuova Fahrenheit)

VARIOUS ARTISTS - "Grevious Musical Harm" cassette

39 ferocious tracks of initiative and unlimited distinction. A delicious meal that needs no silverware to swallow this spectacular cranium-crunching ensemble of unrestrained activity. Featuring bands the globe over...Australia, South Africa, Italy, France, Sweden, Poland, Denmark, Germany, UK, USA, and more with battering-ram assaults by POISON IDEA, RAZAR BLADES, UPRIGHT CITIZENS, POWERAGE, DESTRUCTORS, 5° BRACCIO, and the intensity continues. Pick this one up quick. $4 (Pus)
(X-centric---17 West End Road--Cottingham, N. Humberside-U.K.)

VARIOUS ARTISTS - "L'Affaire Marat/Sade" EP

Side 1 of this compilation EP features RIVOLTA DELL'ODIO, who are sort of a sparser version of CRASS; the flip presents CRACKED HIRN, who have a fuller sound which is nevertheless extremely raw. Both bands share an anarchist/pacifist outlook, as have all the other bands on this label's two earlier releases. (TY)
(Attack--c/o Diavlery--Via Molinelli 19--40137 Bologna--ITALY)

VARIOUS ARTISTS - "Ljubljana hardcore" cassette

Four thrash bands at various levels of proficiency, recorded live at Ljubljana's first ever hardcore gig (see the Yugoslav report for more details). STRES D.A. are particularly awesome. A collector's item, to say the least. (TY)
($4 to Gregor Karpov--Bratov Ucakar 42--61000 Ljubljana--YUGOSLAVIA)

VARIOUS ARTISTS - "Music on Fire" cassette

Though released by an American independent label, this tape features some of Italy's most awesome bands. There are plenty of cuts each by 5° BRACCIO, RAW POWER, the WRETCHED, INDIGESTI, STAZIONE SUICIDA, RAPPRESAGLIA, and CRASH BOX. A great introduction to alot of hard-to-get material at a cheap price. (TY)
(Bad Compilation Tapes--Box 16205--San Diego, CA 92116)

VARIOUS ARTISTS - Punk Que? Punk LP

A Spanish compilation album that mainly features the better-known, commercially-oriented punk bands, according to our sources. Old- fashioned '77 punk rules supreme here; the best examples of this genre are songs by K.G.B. ("Maroto"--dig that ROTTENesque sneer!), URGENTE (the first half of "Dispuestos a Matar"), NO ("Chalado"), and the ESPASMODICOS ("1943"), whose singer sounds rather like Biafra. N.634's thrashers provide the only evidence of a transition to musical modernity. Still, it's a good sampler from another corner of the world. (JB)
(Dro, dist. by Penetracion)

VARIOUS ARTISTS - Raptus LP

Another Italian compilation on vinyl. It contains a few great thrash tracks by the WOPS, RAW POWER, UART PUNK, and the WRONG BOYS; DRULL, the UDS, PETROLIO, and LAST CALL provide some less interesting older-style punk. All in all, it's pretty good, and it's worth buying just for RAW POWER's songs. (TY)
(Meccano--c/o G. Tedeschi--C.P. 315--10100 Torino--ITALY)

VARIOUS ARTISTS - Really Fast LP

Fourteen different bands demonstrate that Sweden has become one of the most intense centers for hardcore music in Europe, along with Finland, Holland, and Italy. There's some killer thrash here from the likes of HUVUDTVATT (the HEADCLEANERS), D.N.A., MISSBRUKARNA, ANTI-CIMEX, and others. It's also got a neat folding sleeve, so order it today. (TY)
(Really Fast--c/o Jonsson--Hogliden 9E--59500 Mjolby--SWED)

VARIOUS ARTISTS - Ultra Hardcore Power LP

The title is stupid, but the music is definitely worthwhile. This album demonstrates that Germany has several ripe thrash bands, though it's not quite up to the standard of Waterkant Hits. Here, the NORMAHL offer slower, less distinctive songs; the HERBÜRDS do some funny Oi tunes; and INFERNO, CHAOS Z, and BLUTTAT produce some ripping thrash. A good value. (RS)
(Mulleimer)

VARIOUS ARTISTS -"UPSIDE/NO JAP/WRONG BOYS" cassette

Three bands and a garagy production here. UPSIDE are so-so, NO JAP somewhat better, but the WRONG BOYS really come on with an aggressive thrash attack which I like alot. Thirty-two songs in all. (TY)
(dist. by S. Roberto)

VULPESS - "Me Gusta ser una Zorra/Inkisicion"

A fine example of raw '77 stuff with dense, growling guitars and female vocals. The A-side is a take-off on the STOOGES "I Wanna Be Your Dog," and its modified title--"I Wanna be a Prostitute"-- and iconoclastic lyrics apparently caused quite a stir among conservative Catholics in Spain. Musically speaking, I find the original composition on the flipside even more appealing. (JB)
(Dos Rombos, no address)

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FREE THE FIVE

LETTER FROM GERRY

Dear friends,

Thank you very much for your letter and the three issues of MRR. I enjoyed reading them very much. As usual, I found them very informative, and containing a bold, well developed social direction. I know you must take a fair amount of flack from some of your readers for that because alot of people would rather ignore all the injustice that's going on in the world around them, butpersonally I think your approach is fucking great. Please keep up the good work.

I'd also like to thank you for the coverage you gave our case in MRR#6, which brought us many letters of support, and helped us to establish contact with interested punks throughout Canada and the U.S. It's good to know that there are many people out there that genuinely care about our current situation, and support us as political people engaged in resistance against the state. We're truly grateful for the chance to be able to reach people through your magazine.

Basically, our situation, as far as imprisonment goes, has not changed much over the 8 months we've been here. We are still holding up as well as can be expected under the conditions of confinement and isolation from the people and things we love, and we continue to try to be as optimistic as possible about what the future may hold in store for us.

I must admit though that sometimes we do get somewhat depressed. However, when we compare our plight with the plights of other oppressed people and creatures throughout the world, like captured El Salvadoran freedom fighters, battered wimin confined to psychiatric centers, or laboratory animals awaiting certain slow death or insanity, we realize that actually we don't have it all that bad. We also realize that we owe it to these people, these creatures, and to the earth itself, to remain strong in the face of the enemy that makes all this pain and hardship possible, and this realization helps us to remain determined to survive this ordeal, whatever happens.

So anyway, the farce (our trial) is now well underway, and we are currently at the stage of picking a jury. it's rather difficult to find people whose minds have not already been made up by the media as to us being guilty. But it really doesn't matter that much anyway, I suppose, because the state is not likely to let us off regardless. They will find a way to convict us, I'm sure. The last couple of weeks prior to the picking of the jury were spent by our lawyers making several pre-trial motions, all of which were turned down by his loudshit (the judge) without much ado. Due to the intense negative local publicity, we asked for a stay of proceedings, but he wouldn't go for that, and instead agreed to let us question potential jurors as to their biases. The most impressive thing about the whole "show" to me is the incredibly oppressive atmosphere of the courtroom itself. Everything is designed to inspire awe for the judge and the authority of the law, and everything is done in a cold and robot-like manner, without any humanness or sensitivity whatsoever. In some ways, it's worse than prison, and I wish we didn't even have to attend. For all the say we have in what happens to us, we might as well not even be there anyway. It's very strange to sit there and watch a couple of men (the judge and the prosecutor) you don't even know, decide what is to become of your life. It's another good reason for rejecting authority and exposing their whole so-called democratic process as the blatant fraud that it is. Who knows, we may yet do that before this trial is over.

Anyway, I guess I better sign off for now. I hope to hear from you again. If any of you are ever in the area, feel free to drop in for a visit. Contact the defense group first though, as they are responsible for organizing our visits. I will continue to read MRR diligently, and I hope all goes well for you and the mag in the future. Keep strong, keep fighting, and keep those punk presses rolling. See you later.

In solidarity and struggle, Gerry

P.S. Julie and I really liked the article on "Women In Punk".

1st trial

12 COUNTS
- *conspiracy to rob a Brinks armoured car*
- *possession of restricted weapons*
- *3 counts of vehicle theft*
- *4 counts of possession of stolen property (communication equipment, guns, vehicles)*
- *possession of explosives*
- *breaking and entering*

The first of four trials in B.C. begins Sept.6. For that first week to 10 days, defense counsel will be making a number of pre-trial submissions dealing primarily with the defendants'right to a fair trial & the likelihood of getting that considering the general media hysteria so far. The impropriety of the RCMP giving a press conference on Jan. 21 after the ban on publication of evidence will be discussed. The entire series of prejudicial press coverage will be documented.

In a courtroom, the only hope for any impartiality toward the accused always rests with the jury. The 12 jurors will be the only ones with the power & openness to judge from an overall human perspective. The jury selection process will likely begin during the second week, Sept. 12th, & it is difficult to say how many days it may last.

Then begins the "voir dire", most likely a lengthy 6 week process in which the judge alone will determine whether or not the evidence is admissible. The trial proper (with witnesses, evidence etc.) looks to be starting sometime in October & continuing into January.

This trial is extremely important because it sets the tone for the following trials, in both atmosphere & sentencing. The prosecution has lumped all the more "criminal" charges into this first barrage in an unsuccessful attempt to depoliticize the trial & the defendants.

2nd trial

3 COUNTS
- *arson/firebombing of Red Hot Video, North Vancouver*
- *arson/firebombing of Red Hot Video, Surrey*
- *attempted arson of Red Hot Video, Port Coquitlam*

This trial is due to start sometime around January '84. A new jury will be selected for each of the trials. Any decision on the pre-trial motions will likely hold from the first trial.

Because of the nature of these charges, the ground opens up for a strong presentation against pornography & Red Hot Video. A large portion of the trial will operate with a political defense... to "Put Red Hot Video on Trial". Feminist researchers & sociologists will be called to testify on the relationship between pornography & violence against women & children. Women from the local anti-pornography movement will testify on the struggle to educate people & to shut down those sellers of hatred & enslavement. Many precedents will be set by this trial.

3rd trial

5 COUNTS
- *sabotage of B.C. Hydro Dunsmuir substation*
- *possession of explosives with intent to cause damage to property*
- *conspiracy to damage B.C. Hydro substations*
- *conspiracy to damage Terry Fox Icebreaker (Gulf Oil ship to explore/exploit oil in Northern seas)*
- *conspiracy to sabotage Aircraft/equipment at Cdn. Forces Base, Cold Lake, Alb. (site of Cruise Missile testing)*

A very tentative date for this trial is March-April of '84. Again this will be a very political trial with B.C. Hydro, industrialization, & the nuclear arms race on trial for their crimes conspired & committed against the land & the people! There will be evidence brought to light about the details of how an energy corporation with international associations operates & affects all it touches. Testimony from environmental activists will show the history of the opposition particularly to the Cheekye-Dunsmuir project which would ultimately see a nuclear power facility on Vancouver Island.

4th trial

- *robbery of IGA*

The $50,000 robbery of a Vancouver IGA in Feb. 82 has been laid on 3 of the 5 defendants. The trial should be brief.

litton

4 COUNTS
- *placing of explosive with intent to damage property of Litton Ind.*
- *causing explosion (likely to cause serious bodily harm to persons)*
- *conspiracy to damage property of Litton Systems*
- *possession of explosives with intent to damage property*

After all 4 trials in B.C. are complete, the 5 will be taken to Toronto & tried for the Litton bombing. Perhaps it will be late spring, early summer by that time & the preliminary hearing & trial could last several months. The prosecution is stonewalling requests to have the evidence-to-date disclosed to the defense lawyers. As each of the previous trials unfolds, light will be shed on how to proceed with the Toronto charges.

to contribute support:

WRITE LETTERS to any of the 5 incarcerated: Julie Belmes, Ann Hansen, Gerry Hannah, Doug Stewart, Brent Taylor at:
Oakalla Prison, Drawer "O", Burnaby B.C., Canada, V5H 3N4

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